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Spirals and Circles

An Organismics Approach to Music and Music Education

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भरतनिधि, करौंदी
वाराणसी-5

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Music of Gita-Mala (Vol. I)
Folk Music and Dance of Tamilnadu
Tyāga Bhārati Songs for Children (under print)

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वाराणसी-5

Spirals and Circles

An Organismic Approach to Music and Music Education

Collected from the Notes and Lectures of
PROFESSOR V. V. SADAGOPAN

Edited by
SRIRAMA BHARATI

TYAGA BHARATI MUSIC EDUCATION MISSION
MELKOTE

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Published by the Director, Tyaga Bharati (The Professor V. V. Sadagopan Foundation for Music, Education and Culture), Melkote-571 431, and printed at the Raisina Printery, 4, Chamelian Road, Delhi-110 006.

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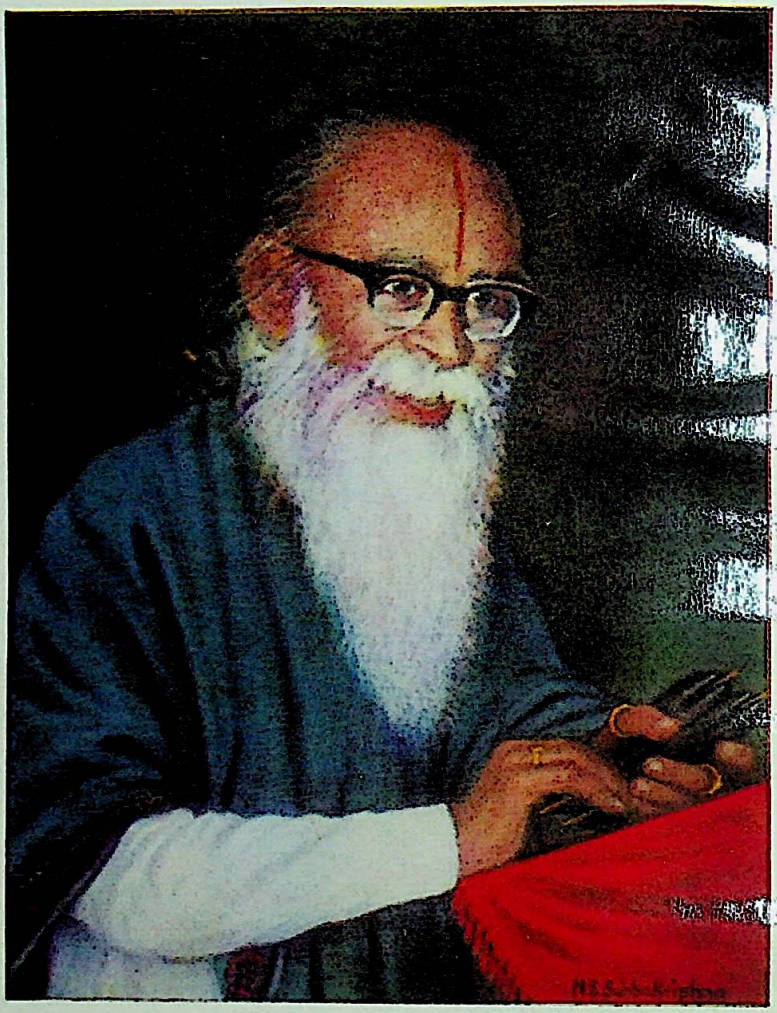

Sadagopan

VIRAVANALLUR VEDANTAM SADAGOPAN

(b. 29.1.1915)

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ओ३म्

विमलविततचक्षुः चारुसत्तालहस्तः रसभरनमिताङ्गः सान्द्रवात्सल्यसिन्धुः ।
द्रविडगुरुवराणां वाग्भिराकृष्टनाथः विलसतु हृदि नित्यं नश्शठारातिवर्यः ।।

Spotless wide eyes, beautiful *chiplā* hand,
Figure with ripeness bent, ocean of intense compassion;
Master supreme, captivating with the Tamil *Vāk*,
May he forever sport in our hearts, Sri Sadagopan, the good!

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To
Ranganayaki Ammal,
Tyaga Bharati Mother

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आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

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Preface

VIRAVANALLUR VEDANTAM SADAGOPAN* (b.29.1.1915) is well known in India and abroad as a composer, performer, educator and thinker. A top-ranking musician since the thirties, he comes in the illustrious line of 'Namakkal' Sesha Aiyangar and Ariyakudi Ramanuja Aiyangar. For a while, he was better known as the Rudolph Valentino of the Indian Screen, and when he returned to concert performance in 1943, a leading music critic of the day heralded : "Here comes Sadagopan, make way...!"

Professor Sadagopan's mature years marked him out as an educator with a difference. As Director for music studies at Gandhigram Rural Institute, Madurai (1956-59), and later as Professor at the University of Delhi (1959-66; 1973-75), he strove to combine the finer values of traditional *Guru-kula* with methods of modern scholarship. His lectures on music were always an integral art-experience, and he opened the doors for musical participation 'by the few and the many', through a liberal scheme of education that sought to draw out

*On April 10, 1980, Professor Sadagopan left Delhi by a train bound for Madras. Save for the information that he alighted at Gudur Station the following day, nothing has been heard or seen of him since then. For many, his disappearance leaves a void that is difficult to accept.

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the best in each. His contribution to the bridging of the gulf between Hindustani and Karnatak music is yet to be assessed in its fullness.

Professor Sadagopan was a member of the Boards of Studies of Banaras Hindu University, Varanasi, Garhwal University, Srinagar, and I.K. Music University, Khairagarh. He was a member of the Audition Panel of All India Radio, and a sitting member of the Experts Committee of the Madras Music Academy. He had addressed many learned bodies in India and abroad, including the Moscow Conservatoire (1966), the Musicological Institute, Belgrade (1969), and the International Music Educators' Conference at Perth (1974). He delivered the Keynote Address at the All India Music Teachers' Conference of the Gandharva Vidya Mandal at Indore (1974), and the Inaugural Address for the Seminar on Concept of Man in Music at the Indian Institute of Advanced Study, Simla (1977). Professor Sadagopan edited and published the *Indian Music Journal* (English) which he founded in 1964, and the *Tyāga Bhārati Monthly* (Tamil) which he founded in 1968.

Professor Sadagopan was an institution by himself and embodied, in many ways, the truest spirit of university education—the quest for the Universal. He never ceased to re-examine his position, and his ruthless self-criticism was such as to make a science of his art. Indeed, he often pointed out that Science and Art are "diametrically opposed" only in formal thought, for in reality, are they not (also) "circumferentially united" by the quest-spirit, even as the poles of the Earth are connected by water? True to the Indian tradition, his quest was inward-directed and many looked upon him as a *Nāda yôgi*. The noted musicologist Harold S. Powers of the U.S. wrote of him in a personal communication : "I think you and your work...represent a kind of ideal spiritual core of what the best in Indian musical training can be, and in a sense always has been."

Professor Sadagopan's ideas and methods found practical expression in the *Tyāga Bhārati*, an independent movement for integrative music education which he launched in 1966 after struggling in vain against the bureaucratic norms of university

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administration. Through a score of model-centres spread over the country, he moved around for nearly fifteen years, and tirelessly propagated the joy-way of teaching and learning. His self-effacing love for this mission has found its match today in the pure and simple devotion of his life-long companion and co-worker Smt. Ranganayaki Ammal, who is directing the Mission in his absence.

This book is a collection of the best of Professor Sadagopan's ideas, drawn from his lecture-demonstrations and joy-way sessions. *Sans* the musical illustrations,—he always sang as he spoke (the 1974 ISME Conference hailed him as "the singing professor")—the text alone may not fully communicate, particularly to the new reader. I have tried, wherever possible, to make up for this lack with extracts from his personal notes.

The chapters are not meant to be a comprehensive treatment of subjects. (Professor Sadagopan was happy to remain a continuing student throughout, and never felt he had said the last word on any matter.) Nor do they reflect the order in which the lectures were delivered or first published. Rather, an attempt has been made to arrange them according to the ground they cover, in an overall perspective of education, culture and thought. The first section deals with educational aims and teaching methods, from the Nursery school to the University. The second section is for music students who are interested in performance. The third deals with appreciating/understanding Indian music, and is mostly addressed to 'foreign' students. The fourth deals with *Śāstra-ic* ("theory") questions with a view to developing greater aesthetic sensibility. The fifth is a short section on music in a global perspective The last chapter, drawn from his personal notes, is brief and sketchy, since the full transcript of his talk is not available. The Appendix gives a selection of *Tyāga Bhārati* songs in Hindi and in Tamil, the latter transliterated into *Devanāgari*, with translations by Professor Sadagopan himself.

Professor Sadagopan accepted four students into his fold—*Guru-kula*—at various times during his career. I consider myself blessed by Providence to have been one of them. I joined

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him in August 1975 and spent nearly three years at his Lotus-feet imbibing the *Tyāga Bhārati* spirit, the value of which I have only just begun to realise. This here is my affectionate obeisance of gratitude to that great Spirit.

Three very special friends of Professor Sadagopan helped me overcome my sense of loss at his disappearance and encouraged me to seek him in his works. They are Dr. (Mrs.) T. S. Soundram, Dr. (Miss) Prem Lata Sharma, and Mrs. Mina Swaminathan. Three other friends helped me in the production of the book : Prof. Veda Vrata of the Raisina Press with the printing, Mr. P. Srinivasan with the reading of proofs, and Mr. R. Sarangan with the cover design. My wife Sowbhagya Lakshmi helped me with the compilation of *Tyāga Bhārati* songs. And most of all, *Madani*, Mrs. Sadagopan —who has held her faith these three years with Savitri-like heroism—gave me free access to Professor Sadagopan's personal papers and permission to use them. To her and to all of Professor Sadagopan's friends, I am indeed grateful.

Finally, it is a pleasure to acknowledge my debt of gratitude to the various organizations from whose publications some of the chapters are reproduced, in whole or in part.

SRIRAMA BHARATI

Tirunarayanapuram,
July, 1983.

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1
Music For All

GOING through some of the papers that I had published in the Indian Music Journal when I was professor of music at Delhi University, many friends and admirers remarked: "It is all very good; your comprehensive ground plan for music education—education in music as well as music in education—it is quite original, reasonable, and thought-provoking. But who is to bell the cat?" I answered: "I do not know. If the thought is good, it is bound to result in action somewhere, some time."

Before long, however, I found myself so passionately involved in the educational aims and methods set out therein that I moved out of the University—into the wilderness, so to speak—to grapple with the problems myself, at the grass-roots. That was the beginning of the Tyāga Bhārati movement.

Tyāga Bhārati is a mission in integrative music education. Over the years it has spread its service to reach growing children everywhere, in schools, homes and in social circles. The effort has yielded a significant corpus of basic syllables, words, tones, rhythms and songs, which have a

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tremendous trans-lingual appeal. Drawing out (Educating, in the original sense) the joy from within, these songs sow, in the relaxed minds of children, seeds of confidence and faith in the practice of basic cultural values. It is my belief that the songs, sprouting and growing along with the children, will yield substantial social benefits. (The results from our Plans for adults can at best be marginal, because of the resistance put up by fixed attitudes.)

During my lecture-demonstration tour of Europe in 1969, much interest was evinced in these children's songs. Here is an extract from the writing of Professor Dimitrje Stefanovic of the Musicological Institute, Belgrade :

"In a series of courtesy visits which musicologists and musicians pay to Belgrade, that is to Musicological Institute, meeting with Indian musician Professor Sadagopan was in many respects a special one. We met, before all, an unusual person whose energy gives a special atmosphere, we got to know a man of good will, and an enthusiast for music, a representative working in the field of musical education of the young generation. We admired the man who devoted his whole life to the art, the secrets of which are accessible to everybody....

"Professor Sadagopan left an unforgettable impression. Spontaneously with joy and affection he sang accompanied by his wife, who played Indian tambura. He read fragments from his works ; he explained the basis of Indian music ; he replied to many questions. In India, and all over the world, this experienced pedagogue seeks and finds out men of good who will support him in his efforts to elevate young generations and offer them the real creative joy of music which perhaps they did not get acquainted with at their homes or in schools. Professor Sadagopan begins in his work with children, because he considers that by giving them education a firm basis of music and ethics can be set up in them which cannot be so easily destroyed by later influences.

"He considers children as his friends and works with them, so that they all take equal part in this work which teaches them what is the joy of singing, playing and dancing together. He is sure that by teaching others we teach ourselves ; that through systematic musical education important results can be reached. Professor Sadagopan thinks that the

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universal language of sentiments represents deep in ourselves a common basis which is to be found. Then all other obstacles disappear and we all speak one language.

"This visit of a rare, tireless, good, great but also modest man, who is so affectionate to music, will long remain in our memory."

The essential factors in integrative music education must be sought in the formative stages of the personality. It is for this reason that I have concerned myself primarily with children. Even here, my emphasis has been on the part that music must play in a scheme of *liberal* education, and not on specialised music education, for the more talented children. Yet if the teacher is sensitive and conducts his sessions imaginatively, he could ensure that talent does not suffer, but actually gains by the experience. Tyāga Bhārati's songs are primarily exploratory adventures in the beauties of sound and silence.

In discussing basic ideas of music education, the use of the word "foundations" (meaning fundamental factors) has led to unwarranted analogies with man-made architectural procedures. Unquestioning application of these, in turn, leads to a habit of thinking that treats the basic assumption underlying the procedures as proved. The assumption is that the human psyche is no different from the *terra-firma* on which the architect plans and builds, and that the growth of the personality is no different from the brick-by-brick growth of the walls of a building. Such a mechanistic approach disintegrates the personality, and destroys the balance between thinking and feeling, which may perhaps never again be restored in the adult. Music educators have a responsiblity, and an opportunity, to apply the brakes on the head-long speed of unthinking, unfeeling progress, for music is the most direct expression of inner harmony.

Education, especially music education, should be conceived in terms analogous to the principles and processes involved in horticulture, for the growth of musical awareness is like the growth of a plant. The integral mind-heart responses of the child to musical experiences must be made to blossom out to a level of creativity that provides fulfilment to the person within. There are, of course, plants that find

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their fulfilment in their foliage, others in their flowers, and still others in their fruit. Each of these three broad categories has its own special value and charm. A good teacher, like a good gardener, must try to identify the innate potential of each child, and tend it accordingly. In order to draw out the best from the student, he must devote his first attention to *relaxation* of the mind, somewhat like tilling the soil. This will allow the child to strike roots and reach into the inmost core of his being, that is joy.

The subsequent processes are the equivalents of providing water and nourishing salts, good air and sunlight. *Instruction* should be dispensed with, to give place to *suggestion*. Suggestion is the soul of art, and education itself is an art. Suggestion springs from creative imagination, and leads to further creativity. And thus, a "virtuous" circle, or spiral rather, will set in, where the teacher continues to learn with the students, by unlearning and learning again. *Training*, in the context of music education, should mean the trimming processes necessary to suit the cultural environs. It is here that drills become somewhat inevitable. But the best approach to drill in music education would be not the drill associated with a military regimentation, but the drilling of the earth for water (the moisture in the heart, *Ārdratā*, or compassion).

The beginnings for this organismic approach to music education must be made by breaking away from the four-walled classroom situation. "Classes" must be conducted in the open, 'under the greenwood tree'. The most natural arrangement for the group is a circle, with the teacher in the centre. From then on, education becomes an endless voyage of discovery, in a winged ship called joy.

For every child, the parent is his first teacher. As parents, let us try to give the children the experience of *themselves*, instead of trying to possess them. This will restore the individual to himself. Integration, like charity, must begin at home.

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2

Dimensions of Music Education

THE title of the address is rather ambitious, with much philosophical import, but we shall, after a brief consideration of the basic philosophy of total music education, true of all education, pass on quickly to practical methods and materials, or modes and models.

My first submission is that before we "instruct" the growing child into the forms and formalities of the particular musical culture, or subculture known as tradition, we should devote ourselves to drawing out the inner joy, or *Ānanda*, which is the inmost nature of every self, and to exposing the child to the common denominator of all music. For instance, a tune such as this :

Song (*Ia*) Laa...Lalalalaa Laalaa Laa...

The original of this tune is a western children's song entitled "Peace in the forest." It is a variant of a lullaby current in this country :

Song (*Ib*) Aaraaro Aareeraro.....

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Such lullabies, thank heavens, are still being sung to children in unhurrying homes. When the child comes out of the home into organized pre-school (Nursery or Kindergarten) education, it comes into the society, into the world of other children with differing domestic back-grounds, into the empire of the adult teacher who generally thinks she knows what is right and what is wrong and tries to impose her will on the unsuspecting child. Is there not a better way? Let us see.

In my various projects conducted in homes, social circles, schools, colleges and universities, I have tested some basic ideas and methods intended to bring out the best from the child, as an individual and as a member of the group. The results have been satisfying. Let me share them with you.

Pre-School

Instead of giving direct instructions to the group, I suggest to the teacher (student-teacher/regular teacher) that she give suggestions like this :

Song (2) [English/Hindi]*

Let us form a circle,
a circle, a circle,
Let us hold our hands,
and spread, and spread, and spread.
Now drop our hands,
Look !
A beautiful circle
with teacher in the centre ;
She is near me, near her,
near every one of us.
Let us jump, let us shout, let us sing !

And then, some basic expressions of joy flow out, and form themselves into a song :

Hai, Hai, Hai, Hai !
Jai, Jai, Jai, Jai !
Haiya, Jaiya, Haiya, Jaiya !...

* Language versions of the songs referred to in this chapter appear in the Appendix.

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Song (3)

Haiya Haiya Haiya Haiya Hai Hoy,
Jaiya Jaiya Jaiya, Jaiya, Jai Joy !

Incidentally, the circular formation of such classes, which are genarally held in the open, "under the greenwood tree", is a useful hint for such a formation in indoor classrooms as well. The teacher has equal access to every individual child, and every child feels equal to every other child. This psychological balance, I feel, will be greatly conducive to group harmony and receptivity towards the teacher.

Jumping, shouting, and loud singing for a few minutes release the inner tensions of the children, tensions which are ever-increasing in the conditions of today. After such a release, the teacher suggests to the children that they sit *quietly* for some minutes. And the children gladly move into silence. In quietitude their perceptions become sharper, more sensitive. They listen to the chirping of birds ; they see the birds flap their wings ; they hear the ticking of the time-piece (brought by the imaginative teacher with considerable forethought).

A child chants :

Tick tock tick tock.

Another child declaims :

Tikkit tikkee

A third child sings :

Tikitiki tikkee

We may notice the natural beginnings of *Dvigun* (doubled syllabifying) here, an exercise which is presented to the technical student of music with considerable ceremony and rigidity.

Another child, who had been listening to the birds, imitates the sparrow :

Kick, kickee, kick, kickee.....

Yet another child imitates the crow :

Kaa Kaa Kaa Kaa.....

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A precocious child sings a song, based on the heard sounds and the others join in chorus, joining wherever they can.

Song (*4*) [Tamil/Hindi]
Kick kick kickee.....

A boy spins a top. It whirls. There is a motor car passing on the road, outside the garden. An aeroplane flies above.

Song (*5*) [Tamil/Hindi]
Girrr endru>.....

Note how easily we slide into *dvigun* and *chougun* (doubled and quadrupled syllabifying).

The above illustrative situations and songs are drawn from my experience in English-medium and Tamil-medium Nursery schools. (Some work is being done in Hindi-medium schools also.) These, I think, will help some of you here, imaginative, creative and devoted teachers, towards further progress in the joy-way, play-way method of teaching, in the medium of instruction of your classes. *Tyāga Bhārati*, the mission and movement for integrative music education and culture, of which I am a humble instrument, is at the disposal of you all for giving you any cooperation that you may need.

Primary School

The children have grown in joyous singing and dancing; yes, dancing—for the first movements of the body and limbs that manifest along with the music, are the elements of movement and rhythm, the basis of dance. Mime, or *Abhinaya*, I submit, should not be taken up too soon. I am sorry to observe that in many schools the reverse order is observed. The teacher, a product of an earlier unthinking tradition, straightaway proceeds to "action-song". I had to stop going to some schools because, in spite of my pointing out the danger, the teachers prematurely—before the necessary attention had been given to rhythmic movement of body—proceeded to mime *Tyāga Bhārati* songs.

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The purpose of a song such as this—the enjoyment of nature around—was defeated at once.

Song (6) [Tamil/Hindi]

Mānaippārttiyā.....

The texts of songs for school children of this group emphasize—we don't *say*, but the children *feel*—the basic moral attitudes and values desirable for the individual and the society—kindness and courtesy, truthfulness and courage, faith in a Higher Power known by different names in different societies. If there is one name which is acceptable to all the religions of the world, I submit that it is the inmost Joy, or *Ānanda*, for everyone aspires to be in joy—the active principle which informs both happiness and pleasure. To Christians, this is the spirit of Christmas, the spirit of Easter Sunday.

The children can now sing, many songs, for they now understand more words. The teacher spots out the children who have a pronounced taste for rhythmic play and puts into their hands *simple* instruments of percussion. Thus the music of the class gains another dimension. Here are some songs :

Song (7) [Hindi]

Bandar !..... Andar Bandar.....

(on seeing monkeys on the tree-top.)

The *Bhāluvālā* comes with his bear, shows some feats and goes. Later the children indulge in some imagination. They have seen (or should see) the teacher *practising* the dignity of labour. They sing, and sing their way to integrated human beings.

Song (8) [Tamil/Hindi]

Dekho Bhāloo

The teacher tells a story (adapted from Grimms' Tales). It underlines the need for compassion. A cock and a hen set out to teach a lesson to a miser called Gobi/Shobhi. Four mice offer to draw the cart for the couple. As they proceed,

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to the rhythmic accompaniment of the sound of the cart along the road, four other creatures—a cat, a duck, a thorn and a pestle—join them. Gobi/ Shobhi, the miser is away when they reach his/her house. They hide themselves in suitable places and, when Gobi/Shobhi returns home, teach him/her a lesson, all in good humour.

Song (*9*) [Tamil/Hindi]

Suṇḍeli Nālŭ>...

The imaginative teacher suggests that the children draw pictures of the situations in the story, and the latter do it with gusto. Each in his individual way. O, what a cavalcade of ideas and expressions !

The children grow in joy, courage and freedom, and a discpline born of these. They are now able to *feel* and express the chain-reaction of the inner joy born of enjoyment of nature and art. All this, they know, is due to their *experience* of music from childhood. They burst into a song in praise of *Ānanda*.

Song (*10*) [Hindi]

Ānand Hô...

Secondary School

I do not think I need be apologetic for having devoted so much attention to pre-school and primary school education. My experience has confirmed me in my view that the essential factors operative in music education in these stages are operative throughout the whole gamut of music education right up to the *Ustād* stage. The technical practices that talented students undergo from secondary school onwards are taken in their stride by such students as have had a joyous experience of music in the early stages. *Sensitive* skills are developed, not mere skills. Music is restored to its position of a medium of communication of hearts, between *kalākār-s* and *sahridaya-s* and does not deteriorate into pseudo-intellectualism.

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Before proceeding further, let us try to consolidate the main principles underlying music education suggested so far :

1. The fundamental principle is joy, and the teacher should, as far as possible, put the pupil at ease and in joy.
2. Suggestion is to be the method, and not instruction. The teacher should not assume a superior air or position.
3. Classes, in rooms as well as in the open, had better be organized in single or plural concentric circular formations, the teacher sitting or standing in the centre. Till such time as these drastic changes become possible, it should not be difficult for the teacher to be moving round close to pupils, each pupil listened to closely.
4. Exposure and induction into music in the early stages should be in the common denominators of music—the elemental values of movement-rhythm, ehphony-melody, tone-timbre, stress-dynamics. In fact, in all stages this should take priority over technicalities.
5. The emphasis should be on imaginative and creative *experience* of music.
6. Teaching at its best, like any other creative activity, follows a flow-form-flow spiral.

We now pass on to a brief consideration of derived values, the traditional ones, without which art music, and high art music, will have no appeal. In the early stages of this sphere, as indeed in all stages, exposure and induction should take precedence over verbalization in the name of theory, grammar and technique.

Having grown through a joyous experience of music, the pupils are now ready to be graded, broadly into three talent-spheres—the foliage-type, the flower-type, and the fruit-type. (When we speak of types, spheres, grades, areas, etc., these terms do not imply the existence of water-tight compartments. This proviso applies equally to formal teaching stages such as

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secondary school, college, etc.) The foliage-type may pursue, in general music classes, some sort of group singing and playing. The other two types (and they only) should be admitted for further specializing in musical studies. They should be taught *compositions*—folk-songs, dramatic songs, devotional songs, *Dhrupads* in Hindustāni music (*Kīrtana-s*/*Kriti-s* in Karnāṭak music) and a beginning made in *Rāga* elaboration through the matching of music appropriately with poetic texts—*ślōka-s* for instance—which induct the pupil into the *Bhāva* of *Rāga*.

"SARGAM" may not be necessary even now, except when asked for by the pupil. These may be unobtrusively introduced, however, along with compositions here and there. For pupils who are of the flower-type, *Ālāp* and *Khyāl* (*Rāgam* and *Pallavi* in Karnāṭak music) *should not be made compulsory*. This would avoid the pitiful state of *khyāl* renderings which are anything but *khyāl* (freedom/imagination), which are so common nowadays. In place of further imaginative growth in abstract music, for which this type is unsuited, a sub-elective such as creative organization of different applied forms of music by way of musical features, correlated inter-arts progammes, etc., may be made available to them.

The fruit-type of pupils, the specially gifted ones, will be given due professional attention. Here again, the teacher-to-pupil repetition method seems capable of improvement for "training" in improvization. The teacher should be capable of inspiring the student. A method which I have tested and found satisfactory is the "circular relay method". It is this : The teacher and pupils sit in a circle. The teacher sings a line of a *rāga* and "hands over" to the pupil next to her ; the student sings a line which appropriately flows from the end of the previous line and then hands over to the next pupil ; and so on, till the teacher's turn comes again and another round of relay starts spiralling. Thus, imaginative, creative activity springs out of the pupil's *own* experience. An added advantage of this method is that each student *listens sensitively* to the others. This method will prove useful in all forms of improvized music including *ślōka*-singing mentioned earlier.

I do hope that none of you begins to teach *Rāga* beginning with *Ārōha-Avarōha*, as all of you know that the best way

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of induction into a *rāga* is to point out the characteristic phrases found in traditional compositions and let them germinate, blossom and bear fruit. In the higher stages, after adequate experience in the feeling of such *rāga-s*, the student should have developed the holistic, non-analytical capacity to extract, so to speak, *rāga-bhāva* from a given scale. But that is not now.

As in *Rāga*, so in *Tāla*. The children have grown in inner rhythm, and so the formally organized configurations of rhythm known as *tāla-s* will not frighten them. This way, I think, in course of time it should be possible for the continuing student of music not to depend too much on the tabla player, whom he/she seems to need even for practice sessions now.

Melodic instruments such as the *Sitār* and the *Vīṇā* being *Dāruvīṇa-s*, as distinguished from *Gātra-vīnā* (voice, the body apparatus of singing, rather, the natural musical instrument of man) require much practice, especially in scales, for getting control over the instrument (*yantra*) which is external to man. But every scale exercise has to be followed by the playing of *rāga*.

Mridaṅgam play in Karnāṭak music has been, for some time now, following the path of excessive arithmetical calculation. The sensitive, sonic-rhythmic approach is on the wane. *Tablā* play should take a *negative lesson* from this. It is also worth considering if the useful aspects of *Thekā-s* should not be retained, and inhibiting obsolete aspects discarded. There is scope for improvement in *dviguṇ* and *chouguṇ* (*Madhyamakāla* and *Trikāla* of Karnāṭak music) exercises.

To recapitulate :

1. It is necessary to sort out the talent-degrees of pupils entering the Secondary School. (The 3 Fs of *Tyāga-Bhārati*— Foliage, Flower and Fruit types of talent.) We may visualize the whole sphere of musical experience as something similar to plant life and growth. There are plants which find fulfilment in their foliage, others in their flowers, and still others in their fruits. Each of these broad catcgories is valued for its state of fulfilment and is used for social good. The good

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teacher, like the good gardener, will try to understand the general category of the individual and tend it accordingly.

2. Imaginative, sensitive, creative music begins as a flow, takes form, flows again, and so on. So is creative teaching in music.

3. Exposure and induction should precede technical training.

4. It is necessary to improve our technical training methods, especially in rhythmic aspects.

5. Practice should precede theory.

College

Undergraduate collegiate education in music is more or less an extension of the Secondary School education—at any rate, within the limits of possibilities today.

The flower-type would be well advised to seek other professions. However, as long as educational institutions swear by numbers on the rolls, it will be difficult to practise the ideal. In the event of students of this category being admitted to college, a sub-elective, as in the secondary school, should be open to them. They will continue their training in creative application of applied forms of music and, in addition, opt for a greater amount of purposeful theoretical and general cultural studies.

Obviously, our syllabuses would need much revision. Even otherwise they need such revision, by way of separating the essential, primary values from the secondary and tertiary ones.

The talented ones will be helped to grow in musicianship, alongwith a broad-based cultural induction into the essential aesthetics of music, literature, drama, and other arts.

University

While continuing to grow in traditional and elemental values of music, postgraduate and research students will go through discussions, explorative adventures, and resolve the in-built confusions and contradictions in music theories and traditions. Useful publications—discs and books—should issue from universities.

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At the post-graduate level it should be possible to offer two distinct types of courses, to suit the talent and inclination of the student—one for the practice-minded and the other for the theory-minded. Thus, there should be areas of theory and practice which would be optional for every student. The practice-minded student, aiming at public performance, will have enough theoretical background and the theoretical student will have enough practice to illustrate his ideas musically.

In all cases, the subject of music education, or teaching, should be taught. For, most of these students who go out of universities, will be teachers, attached to institutions or otherwise. Even if universities institute courses for music teachers' training, it is advisable that such a training be given to post-graduate students and even to graduate students.

Conservatoire

This is the performance-oriented professional institute. Needless to say, talent should count most here. The conservatoires, if and when we have such institutions devoted to thorough professional standards, will collaborate with universities for mutual enrichment and social good.

(It may be noted that I have not so far referred to *Rasa*, the pivotal concept of Indian aesthetics. But I have stressed on *Ānanda*. And *Ānanda* is *Rasa*. Both, ultimately mean *Brahman*. In art it is *Ānanda*, or the core *Rasa*, that alchemizes the *bhāva-s* into formal *rasa-s*.

Adhara-Svara

The *Ādhāra-Svara*, of course, refers to the tonic drone of the *Tānpurā* (practice in the tuning of which, for the specializing student, leaves much to be desired now-a-days), but I am here referring to the parent, who is the *Ādhāra-svara* of the student. In early child education, in particular, the parent's influence being dominant, we teachers will have to think of measures for associating the adult population of the country, especially of the villages, with our educational efforts. Social education in music, therefore, is a crying need. All of us must be prepared to take our message to the village.

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3

Music Education in Universities

LET us ask first of all, why music should be taught in universities. Are there not great musicians, individual teachers, schools, vidyālaya-s etc., doing the work already? Our well known musicians are not the products of universities. What, then, is the special purpose of teaching music in the university?

In answer it should at once be stated that music is not simply for entertainment. It is *Nāda Vidyā*, an art with a science behind it. As of any other subject, therefore, the study of music should be pursued at higher levels. If it was neglected by the universities for a long time, it was perhaps because we had held our spirit in bondage and tended to ignore the intangible values of music. Political freedom should bring in its wake a growing awareness of these values, aesthetic and spiritual.

It is true that our great musicians have almost invariably come up through training in the *guru-kula* tradition. On

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that account however, it should not be said that the formal *guru-kula* is the only type of institution where music can be taught best. There have been *guru-s* and *guru-s*, and thousands of musicians trained in the *guru-kula*, but only a handful of them are well known in the field of music, either as performers or as teachers. What is important is the spirit of the tradition, the personal communication between the teacher and the taught, and this must be preserved—be it in the university, *vidyālaya*, school or *guru-kulā*.

In at least one respect, the university can add to the benefits of the *guru-kula* method. This is in the development of critical faculties and in the search for higher levels of understanding and artistic expression. *Guru-kula-s*, barring a few exceptions, failed to encourage this spirit of inquiry; each swore by a particular style—and even grammar, sometimes, as in *gharānā-s*.

How about the concert musician as a teacher? While concert music, especially in the South, has 'popularized' classical music, it must be admitted that this has not been an unmixed blessing. The finer aspects of the art are almost being forgotten, and the ends limited to entertainment and applause. Music is, of course, by its very nature entertaining, but it is that and very much more. It is in throwing light on the neglected and unexplored regions of the meaning of music that universities have a large part to play. Very few musicians engaged in music as a career have the time or inclination for a disinterested pursuit of the art. Usually they circumscribe themselves to the limited purpose of pleasing the patron—be it the prince or the public. Patronage of music is said to have passed from the prince to the public these days. But this is true only in the career aspect, not the creative. To my mind, the real substitute for the enlightened princely patron of old would be the university. Here, the teacher in pursuit of ideals has no need to feel cramped by extraneous considerations.

We hear endless complaints regarding deterioration in standards. These, in a way, are justified, but the vested interests which have grown around the concert platform—admirers, critics and impressarios—are too much in the fray to afford a dispassionate view of things. As observed earlier, the musician is seldom able to rise to his full stature. To add to these

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is the difficulty caused by over-simplified grammar on the one hand and over-complicated theories and mechanical techniques on the other.

Music education in the university should not be limited to training in technical skills. True to the highest ideals of university education, its aim should be the enlargement of the mind. Music being a practical art, however, knowledge in music should spring from the practice of it. But university education should correlate theory with practice, combine artistic sensibility with scientific inquiry, and provide a view of the art of music in the wider perspective of Art and Life.

I am afraid we have only barely begun in this task. By a deeper understanding of our music and its materials—*rāga*, for instance—we must evolve better teaching methods. Music studies should centre upon realities—on what passes into the ear, and on its psychological and aesthetic implications. This will thus generate criteria for objective criticism and assessment.

Improved teaching should result in improved standards in the practice of the art. At least for some years to come, I feel, music education in universities should not be career-oriented. It should conform to the original ideal of the university, namely, education for its own sake. The student should be taught not only to perform well but also to understand the meaning, the aesthetic significance, of what is performed. It is desirable that learning in music should include a general understanding of aesthetics as such, and as applied to the allied arts of dancing, drama, sculpture, painting and poetry.

Ideally speaking, the process of learning any discipline should be a source of joy. Music being intimately connected with joy, it should not be difficult for the teacher to achieve this. Far from being satisfied with imparting a few theories, techniques and tricks of the trade, the university teacher should be concerned with the all-round development of the musical personality of the student. He should feed the flame of art in the student with the oil of inspiration, encouragement and guidance. The subject of music should be taught as an art and not as a craft—much less, as a jargon. Grammar and technique should be taken in the stride, and these are to be transcended ultimately.

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I am one of those who regret some of the current trends in our music—the so-called intellectualism in particular. This trend which started, I believe, in Karnāṭak music, is noticeable in Hindustāni music also now-a-days. It is a curious irony that we, who claim to 'hear' our music, are less sensitive to tone quality than the westerner who 'sees' his music. Happy exceptions apart, musicians and listeners (especially of the South) are usually satisfied with some illusory pleasure, and do not care for the aesthetic joy—*rasa*—that music should give. Ideas, pseudo-intellectual and pseudo-emotional for the most part, have assumed an excessive preponderance over the fundamental need of music, namely, the production of sweet sounds. Voice is neglected, and, even in instruments, the potential tone quality is seldom brought out. In the name of technique, trifles and trivialities are increasing day by day.

The production of sounds of good tone quality, from voice or from instrument, should form the basis of all training in music. Particular attention should, therefore, be paid to voice culture in all its aspects : relaxed body, attuned mind, sustained breath, free play on the vocal cords, and regulation of volume for *svara-śuddha*, *gamaka-śuddha*, and *laya-śuddha*. The principle applies to instruments also, for they mainly emulate the human voice. I believe that this is so even in Hindustāni music where instrumental forms and techniques are especially well-developed.

The high watermark of our music is *manōdharma* in *rāga*. Studies, both practical and theoretical, should embrace such salient aspects as *Aṁśa* (*Vādi*), *Sthāya-Vāga* (characteristic phrases and *gamaka-s*), *Alpatva*, *Bahutva* etc., and not simply be confined to *Meḷa* (*Thāṭ*), and *ārōha-avarōha*. There should be ample opportunities for the student to listen to good music. It goes without saying that the teacher should be a good and growing musician, an artist himself.

In art education, imitation is inevitable in the earlier stages. Things worthy of emulation should be presented to the student, and he should be encouraged to choose and gradually develop his own personality as a creative artist. The subtleties of our music should be explained and, as far as possible,

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elements of form and style analysed so that the student, proceeding along alternating steps of *lakshya* and *lakshaṇa*, will evolve his own synthesis.

In theoretical studies, neither the student nor the teacher can afford the luxury of complacence. Whilst extant (and relevant) knowledge should be shared, at the same time, it is necessary to recognize areas of ignorance, conjecture and doubtful interpretation. Only then will there be the incentive for research. Humility and skepticism should be the watchwords.

All this presupposes that we have the right type of students. I have no hesitation in saying that admission to music courses in universities should be selective. Only such students as have a pronounced aptitude for music and a background of good previous training should be admitted. For the others who may be less gifted, there should be courses of general education in music.

If music is to thrive in the university the beginnings must be made with our children. Care should be taken not to smother them with adulation, or unimaginative teaching, or unintelligent criticism. Parents, and society as a whole, should become more and truly music-minded.

While the gift of a pronounced aptitude for music is given only to a few, the others—even the grown-ups—can relax by participating in group singing. Liberal education in music should be available to all. Even at the primary school stage, children should be taught music. I believe that everyone has a musical personality, in howsoever small a measure, and it needs only to be developed. Simple one-line or two-line melodies can be sung by all, and a start should be made with them.

From out of such large groups should be selected smaller groups of persons with middling talent, to be trained in the singing or playing of simple songs like *Kīrtan-s*, *Bhajan-s*, stage-songs, national songs, etc. Again, the few specially talented ones among these should be selected for specialization in classical music; and, generally speaking, they should have had about three years of training when they enter the university.

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From the Seminal Study Sessions conducted by Tyāga-Bhārati in collaboration with the Department of Musicology, Banaras Hindu University, 1974 :

Objectives

This series of "Seminal Study Sessions", having for its motto "let us examine", was proposed to be devoted to discussing, *from first principles*, some of the thoughts, words and deeds connected with music education.

It was explained at the outset that the conception of this series was different from a normal seminar, in the sense that it was not proposed to start from a postulation or exposition to be followed by a question-answer discussion, but with questions from participants leading to identifiable areas of study and arriving at tentative conclusions thereon.

In the first place, it was proposed to discuss :

1. Objectives of music education at various levels, at the university, school and pre-school levels, trying to distinguish between music in education and education in music.
2. Our assumptions regarding some of the terms which we commonly use, such as classical music, light music, folk music, etc., and their inter-relationships if any.
3. The *Lakshya* and *Lakshaṇa* (broadly translated as Practice and Theory) relationship in music pedagogy.
4. The fundamental or primary, secondary, and tertiary aspects of tone (for *Svara*), rhythm (for *Tāla*) and word (for *Pada*) and their organization; in other words, the spirit, content and form of music.
5. Methods of training, exercises, "drills", etc.—that is, principles and processes of training in technicalities.
6. Freedom *versus* "discipline" in training and practice; examination of practice-methods leading to the development of mere skills or sensitive skills.

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7. Social responsibilities and social involvement of musicians, teachers, parents and pupils.
8. Research and Extension : music for all—children and adults; "feed back" from society.

Proceedings of the First Session

The first session was conducted in the Department of Musicology, B.H.U., from 26th to 30th August, 1974. Interested teachers and students of the Faculty of Music & Fine Arts and a few teachers and students of other departments of the B.H.U. attended. A summary of the findings and observations, after adequate discussions in this session, is presented below :

Today "education" in general is tending to promote disintegration of personality. To quote : "The cruelty of turning horses into asses is education, and the perversity of turning men into monsters is 'fine arts'. Hurry and self-aggrandisement, rather than leisure and self-fulfilment, are the order of the day."

The study of music is a total art-science. The nature of Science is to question "Why". Emotion *enacted* in tranquillity is art. Music is an explorative adventure in the beauty of sound. We are becoming more and more insensitive to essentials of music education. If sensitivity is developed, emphasis would turn from instruction to suggestion. The 'spiritual' (for want of a better term) values of music education in the integration of the human personality should be duly recognised.

Music is the most independent and fundamental art, especially vocal music, which is the direct expression of inner harmony (*Ānanda*) of the self. It is the expression of wonder and joy. Music is not a mere language. It is a medium of communication between hearts. *Ānanda* is the inner source of music. Thus, music could be described as "beauty of flow of sound arising out of consciousness being attuned to inner joy." 'Joy' is not the negation of sorrow, but something more positive. Art does not express personal pleasure or pain. When the personal element is transcended and a state of true joy reached, then alone does artistic creativity start operating.

Musical talent and expression can be grouped in three 'spheres'. (It was explained that it would be advantageous to

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think in terms of 'spheres' rather than 'levels'. The latter is restrictive to two dimensions—and, besides, suggestive of high/low overtones associated with prestige. 'Spheres' are studied in depth *and* width.) The three Fs of Tyāga-Bhāratī, viz., Foliage, Flower and Fruit, stand for these three spheres. The foliage-type finds fulfilment in simple group performances. The flower-type is fit for playing a major role in group performances of a higher order. The fruit type is the solo performer.

The following general guidelines were agreed upon :

1. For best results, music education should begin with the voice, and instruments may be taken up at a later stage. It was noted that, in actual life, all those who have made a mark in instrumental music had really begun their early education through the voice. *Śārīra* (tonal apparatus of the body manifesting through the voice) is the most easily accessible laboratory for testing a musical idea, and its repository.
2. For voice training, vowels should precede consonant sounds (*Sargam*, etc.).
3. Students may be inducted into *Rāga-bhāva* through suitable poetic texts tuned to appropriate melodies.
4. For the fruit-type students, talented for solo performance, training in improvization should follow the 'circular-relay method' (described in Chapter 2).
5. '*Lakshya*' (aesthetic perception) should, in all spheres, precede '*Lakshaṇa*' (intellectual abstraction). The first *Lakshaṇa* for the music student is Sa-ri-ga-ma... (*Sargam*). Care should be taken not to over-emphasize *Sargam*. It may be introduced unobtrusively, in the stride.
6. Teaching of *Rāga* should not begin with '*Ārōha-avarōha*', because *Rāga* is not mere *Ārōha-avarōha*.
7. The *Alaṅkāra-s* of the Karnāṭak tradition are useful as they give the necessary idea and practice of *Tāla* with tonal phrases. They could be adopted in Hindustāni music.

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8. It was realized that, under the existing limitations of institutionalized education in music, the teacher and the taught should not have too high expectations in practical performance. As far as possible the benefits of the *Guru-kula* tradition should be combined with the existing conditions. Better results in this regard would accrue through the conservatoire type of education where the groups will be small.

Proceedings of the Second Session

This session was attended by an American and a European student. The special problems of individuals coming from abroad for training in Indian music were highlighted by these members, which could be summarised as follows :

Ignorance is blindness and, in the beginning, a foreigner is totally blind regarding Indian music. His first impressions about Indian music are like the descriptions of an elephant by blind men. Two ideas generally lead him astray :

1. *Rāga-s* consist of the phrases possible in a given '*Ārōha-avarōha*'.
2. Indian music is completely improvized.

Better books and better guides can prevent mistaken notions from gaining ground. The necessity of correcting the misdirected notions about the form and content of *Rāga* and the relative importance of composition and improvization was unanimously felt.

Realising as we do that in the context of musical experience the individual is made up of three aspects of pesonality, broadly speaking, viz., (*i*) his/her innate potential, (*ii*) the cultural environs and (*iii*) the contemporary norms, it was suggested that the following three terms, understood in a broad sense, could apply respectively to these aspects : *Svadharma*, *Kuladharma* and *Yugadharma*. (It should be noted, however, that these are not watertight compartments and that one glides into the other.) It should be the aim of education to guide the student, gently, to find his/her own individual equation to the

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three. Only then it would be possible for the individual, truly to adapt and contribute to the culture.

From the Meeting of the Board of Studies, Garhwal University, Srinagar 1975 :

Some of us who have been seized of the problem of standards in higher education, especially in music where students by and large have missed much of the joy of singing in their earlier years, have been suggesting the introduction of courses in "Music of the People" in the syllabus. This would cover the folk music, popular music and ritual music of a particular region, preferably the region from where the student hails. This is with a view to let students have the experience of using such materials creatively, and as part of their training in the technical aspects of "classical" music. This section of study may be made a sub-elective paper or part of a paper in the First Year, substituting, for instance, the over-ambitious inept abstraction that goes by the name of *Vilambit Khyāl*. The University may also consider the introduction of the following courses :

1. *A Certificate Course in Musical Participation* : One year evening course, in which many students pursuing various other disciplines come together and enrich their lives and contribute to the cultural tone of the University.
2. *A Diploma Course in Music Appreciation* : For those who have gone through the Certificate Course, and wish to cultivate the art of listening.

From the meeting of the Advisory Board for Communtiy Interaction, I. K. Music University, Khairagarh, 1976 :

The question has been raised as to how best this University can fulfill its avowed commitment to the service of the region through village-level community interaction, while discharging its traditional functions of acquisition, dissemination and application of knowledge. As of all education, the purpose of music education is the development of the individual personality, for self-fulfilment and for social good. The basic

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objective of the present project is to make a beginning in contributing to community developement through *Saṅgīta*, and this includes music, dance and drama in its various forms and levels.

Teachers and students who give their full subscription to these objectives could form themselves into small groups and visit villages in the vicinity. The groups should not be too big, say perhaps 15 members, and drawn from all the departments of fine arts and performing arts. A course of three months duration could be framed, with the initiative coming from the group members ; the University may at best provide the necessary facilities for leave and travel, for covering villages within a radius of five miles.

From a conversation with Maitrī (Dr. Prem Lata Sharma, Head, Department of Musicology, Banaras Hindu University). :

Maitrī : Whenever some thought is given to improving the situation in music institutions—especially in universities, discussion centres around a proper selection of students. Don't you think it is right ?

Aṇṇā : Who are the people that are engaged in this discussion ?

Maitrī : The teachers, of course, and perhaps Vice-Chancellors and educationists.

Aṇṇā : In other words, they are the physicians ; have you not heard of the saying : 'physician, heal thyself' ?

Maitrī : Do you mean to say they are not up to the mark ?

Aṇṇā : Up to which mark ? Are you thinking of paper qualifications ?

Maitrī : Yes, but also perhaps performance skill.

Aṇṇā : Granting that this, or that, or a combination of both is the criterion for selection of teachers, how about finding out the interest of the teacher in the job that he is about to undertake and his readiness to examine new ideas and grow in the discipline ?

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Maitrī : Frankly, I do not understand this. These things are for the student only. The teacher is one who has learnt, who has known ; what is there for him to learn ? He is there to teach.

Aṇṇā : Evidently, you do not know the description of teacher as a continuing student. By the way, what is research ?

Maitrī : Research ? Oh, that requires libraries and laboratories, and those who are no good for performance may be interested in it.

Aṇṇā : Performance ? Do you think performance as it obtains today is not capable of improvement ? Does it not need research ? Let me tell you straightaway, that research is a continuing examination of our positions. By position, I mean in the field of practice and theory. Talking of libraries and laboratories—library, of course, we need ; but the most important laboratory, a total awareness constituted of thinking and feeling, is given to every student and to every continuing student, that is the teacher. An understanding of this basic fact determines the interest of the teacher. Next comes motivation.

Maitrī : What do you understand by motivation ?

Aṇṇā : That word includes in it three kinds of approach by the teacher towards his duties and responsibilities. We may refer to them as loving, liking, and duty-bound. In testing the motivation of the prospective teacher, we should look for at least the last kind of approach, *viz.*, a sense of duty. But it is not enough.

Maitrī : How do you test motivation ?

Aṇṇā : There are various ways of doing this nowadays. Even for selection to the army, where they train men to kill and to be killed, the prospective soldier goes through a series of tests in which some of the examiners are psychologists. In the discipline of music, which is meant for living (not for *a* living) and giving joy to life, how much more are such psychological tests necessary ? Such tests in the context of music education, especially in universities, will be designed to test the prospective teacher's thirst for sensitive understanding and development of skills in music in its own terms and not merely oriented to the entertainment field.

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Maitrī: This sounds very interesting. Have you heard of similar tests in other civilian careers? Don't they hold interviews?

Aṇṇā: Interviews come towards the last. Earlier, the candidates who appear for selection go through several tests and projects and there is filtering at every stage. They are given practical problems to tackle, solo and in groups.

Maitrī: How does that apply to selection of a music teacher? Do you mean to say that he should give a practical demonstration of teaching before the selectors and be given a set of students to do so?

Aṇṇā: Why not? It is best done with a set of actual students. For that matter, you should know that the idea that teaching is a one-way traffic is luckily out of date. Teaching and learning are two limbs of a continuous exchange of ideas known as discussion. The selectors will score the teacher according as (1) he enunciates his propositions in an interesting and provocative manner, (2) encourages the students to put questions, and (3) follows up with discussions based on genuine equality of spirit. This is the equipment required, apart from technical qualifications.

Maitrī: This perhaps applies to theory. What about practicals?

Aṇṇā: The principle is the same. Only, we have to substitute 'exposition' for 'enunciation', creative phrases for questions, and joint creative effort for discussion.

Māitrī: This is asking for too much. Where to go for such teachers?

Aṇṇā: I agree. It means that we should *hasten slowly* in the spread of music education, especially through universities. The highest priority in music, for universities, would be to train such teachers. You yourself have admitted that such teachers would be desirable. In the meantime, refresher courses should be arranged for existing teachers.

Maitrī: Sounds all right, but—are you from Utopia?

Aṇṇā: Utopia, my friend, is freedom from Myopia.

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4

The Karnatak Music Tradition

THE BHAGĀVATA-S

DEVOTIONAL music occupies an important place in the cultural life of India. In the pursuit of spiritual perfection, music is considered no less important than devotion. The *Āḻwār-s* and *Nāyanmār-s* in the South, and the *Vaishṇava* saints of the North, all chose music as the vehicle for their expression of *bhakti*. This is the tradition which gave us the rich legacy of *Bhāgavata* music that we enjoy today. In its main form, it is musical worship of a high order. In this there is a place for the most gifted musician and the less gifted and even the layman.

The *Bhāgavata* (literally, man of God) is a competent musician, and he leads the other devotees in congregational singing and dancing. Here one hears an exemplary combination of popular and classical music, at once entertaining and ennobling. The classical, semi-classical and stylised folk, all

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find a place in the repertory. Solo and group songs are alternated, and so are verses unbound by rhythm and songs set to rhythm. In the correct tradition, verbal sentiment is not allowed to overshadow the musical content.

In the 15th century, lived Tāllapākam Chinnaiyā, the founder of the modern *bhajana paddhati*. And there were others—Jayadēva, Chaitanya, Purandardāsa, Bhadrāchalam Rāmadāsa, Nārāyaṇa Tīrtha, Sadāśiva Brahmēndra, Bôdhēndra Swāmi, Śrīdhara Ayyāvāl and Sadguru Swāmi—all dedicated to the Lord and to music. Tyāgarāja inherited the precious heritage left by these great souls and enriched it with his own contribution. And he took the message of devotional music to the people—not waiting for them to come to him—choosing a life of poverty and self-sacrifice.

Once a week, and on such important occasions as *Ekādaśī*, music-minded devotees assemble at night in *bhajana maṭha-s* or private homes and make a night-club of it—but how different! *Bhajana* forms the first part of the session. The proceedings start with what is known as *puṇḍarīkam*, chanted in unison with the *ādhāra śruti*, initiated by the leader and taken up by the congregation.

Then come *nāmāvalī-s*, names of the Lord sung with ease and abandon in soulful melodies. In a sense, all this is an exercise in rāga elaboration. The harmonious blending of voices with the *tamburā śruti*, the cross-rhythmic play on the *mṛidaṅgam* and *jālrā-s* and *chipḷā-s* provide a highly pleasing musical effect. The names of the Lord are capable of infinite repetition, and the absence of formal sentiment and subjective emotions, save that of *bhakti*, is noticeable in this type of song. It is only an extension of this set-up which we find in the most sophisticated *pallavi-s* on the concert platform, as for instance: "*Kṛishṇa Murārê, Kêśava Murārê, Mādhava Harê, Mukunda Gôvinda Murārê*". Or, this: "*Harê Rāma Gôvinda Murāre, Mukunda Śourê Murahara*". The Supreme Lord is to be understood by the heart, by thought, by the mind. "Those who know Him thus become immortal," says the *Kaṭhôpanishad*. Repetition of His names, as in *nāmāvaḷī-s* helps one to tune one's mind to the high pitch necessary for such apprehension. With music it becomes easy. Tyāgarāja

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time and again has emphasised this in his compositions. *Nāmasmaraṇa* was made meaningful by his insistence on the character of music in which it was conveyed. If we understand him well, there is only one kind of music which is fit to be termed music, and that is *Nādayôga* through *Nāmasmaraṇa*.

Then there are *ślôka-s* elaborated in rāga-s, in praise of the Lord and His different manifestations. Benedictory and invocatory songs, the *Ashṭapadī-s* of Jayadēva, the *Taraṅga-s* of Nārāyaṇa Tīrtha, and songs of other composers, such as those of Purandaradāsa, Bhadrāchalam Rāmadāsa, Tyāgarāja, Gôpālakṛishṇa Bhāratī, and also the *Abhaṅga-s* of Tukārām and *bhajan-s* of Tulsi, Kabīr and Mīrā, follow. The artistic arrangement of *ślôka*, song and *nāmāvaḷī* following each other is kept up as far as possible.

Then comes the *Divyanāma*. Singing *divyanāma-saṅkīrtana-s*, a select group of devotees dances round a lighted lamp. The lamp represents the *Paramātmā* and the dancing *bhāgavatar-s* the *Jīvātmā*. The famous *Gôpikāgītam* from the *Bhāgavata*, embodying *Rāsa Līlā*, is also sung. The yearning of the individual soul for union with the Oversoul is best expressed in the form of the *nāyaka-nāyikā-bhāva*. Only He is the Purusha, and all beings, male or female, are *Prakṛiti*, i.e., feminine. To watch the *Bhāgavatar-s* dance uninhibitedly (*"Visiiya lajjām"*) can be an elevating experience. The ego is thoroughly effaced, and after identification with the Supreme, one returns chastened and ennobled.

There are also mobile *bhajana* parties. Going round the town or village in the early hours of the morning sets a spiritual tone for the activities of the day to follow. Throughout the month of *Mārgaḷi* (December-January), and on other important occasions during the year, *bhajana-s* of *nāmāvaḷī*, *divyanāmasaṅkīrtana*, the *Têvāram*, the *Tiruppāvai* and the *Tiruvembāvai* are sung by parties of devotees going round. *Bhajana* parties also follow processional deities during festivals. The *Bhāgavata* of the most dedicated order does *uñçhavṛitti bhajana* every morning. *Uñçhavṛitti* attracts charity for purely spiritual ends.

A branch of the *bhāgavata* tradition is the employment of music for story-telling. This is called the *Hari-kathā Kālakshêpam*. Here too, the music is of a high order. Only talented

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musicians take to this art and they have been in a large measure responsible for popularising many a melody of classical Karnāṭak music. Some of them are literary scholars as well, and their renderings of compositions are noteworthy for the fine equilibrium between *saṅgīta* and *sāhitya*. Of late, however, a certain imbalance is discernible in this respect, the music being sacrificed for the sake of sense of word by ununderstanding exponents. It has its repercussions on the concert platform also. Unless this trend is checked, music stands greatly to suffer.

There is a place also for drama in the *bhāgavata* tradition. The *Bhāgavata Mêḷa Nāṭakam* was the answer of the *bhāgavata* to the deteriorating standards in art and ethics. Kuchipudi in Andhra Pradesh appears to have first evolved this type of *bhāgavata* dance-drama: Later, Veṅkaṭarāma Śāstri of Merattur in Tanjore district, a contemporary of Tyāgarāja, composed a number of dance-dramas, taught them to his disciples, and conducted his plays on important festive occasions. In the old days, these *nāṭaka-s* used to be performed during annual festivals in places like Merattur, Soolamangalam and Tepprumanallur.

The *bhāgavata* tradition in its various forms is what may be described as the direct method in music education. More, it is education itself through music. Education through art is an accepted principle now, and this has been practised in our country for ages.

The truly religious spirit which sees Him in all beings and all things in Him is manifest in *bhāgavata* congregations. The forms and rituals attached to these provide an interesting experience in sublimated esthetic enjoyment. New experiments are welcome provided they are based on respect for the old tradition, and the spirit is truly musical and devotional.

A worthwhile experiment, a modern adaptation of the *bhāgavata* tradition, can be a *gānagôshṭi* for every village or group of villages. This could rouse people to active participation not only in music but in all the good things of life. If musicians dedicate themselves to this end and spread themselves throughout the country in towns and viliages, and canalise the musical gifts of the people, the face of India, I believe,

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can be changed in the course of a few years. The emotional integration of the nation, which is the anxious concern of all thinking people, is best achieved through the medium of music and allied arts. Music coupled with piety can bind people together as nothing else can. This is truly the *bhāgavata* approach.

Brahmaśri Gopālakrishṇa Bhāgavatar of Pudukkôṭai was a doyen of the Bhāgavata tradition, who crossed into the present century. He passed away on 30.4.1971. To have seen him sing and dance is to have had a peep into the best of our past, its integrative musical culture hallowed by such names as Purandaradāsa, Nārāyaṇa Tīrtha and Tyāgarāja. As a practitioner of the integral art of spiritual music and dance, he undoubtedly belonged to that class.

PURANDARADASA

Born in 1484 in a very rich family, Śrīnivāsa Nāyaka renounced all worldly possessions and became a Haridāsa at the age of about thirty. Thereafter he came to be known as Purandaradāsa. His earlier training in music enabled him to compose and develop a pedagogy for the teaching of music.

Purandaradāsa's songs present to us the distilled essence of rāga-s. In the Telugu and Tamil countries his melodies were assimilated in the Śṛiṅgāra pada-s of Kshetrajña and the kṛiti-s of Tyāgarāja. A few hundred archetypes in some sixty rāga-s are known to have been popular at the time, and there were perhaps hundreds of songs in each archetype.

Purandaradāsa's melodies and rhythms may appear simple, but it is the simplicity of great art. His language is mellifluous, and his songs are a perfect synthesis of Bhāva, Rāga and Tāla. We call Purandaradāsa the Father—*pitāmaha* (literally 'grandsire') of Karnāṭak Music. Why ?

It is said that it is because he gave us the technical lessons for beginners. This, to my mind, is not the whole truth.

Who are the *beginners* meant ? Until some years ago it was only the talented ones who went in for training in higher music, known as Classical music, and it was to them that such technical practice was meant. These talented ones had already

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imbibed the spirit and substance of our art through 'exposure' to our rāga-s and tāla-s.

This significant fact was forgotten at some point in our recent history. Any child who should learn music (as desired by the parents) is straightaway put on to these chores irrespective of talent or exposure. Result ? The drab, mechnical music that is generally around us today.

It is said that Purandaradāsa gave us (Māyā-)māḷavagoula for practice. Probably. But the character of the scale clearly shows that it was not meant for raw beginners, whose sensibility for minute differences of tone are not developed. And the *Piḷḷāri Gītam*, which omits certain tones of the scale and needs sensitive handling, suffers very seriously indeed at the hands of most beginners.

We may believe that Purandaradāsa selected the *Alaṅkāra-s* from out of the many that are found in our ancient texts. We may also believe that he introduced Māḷavagoula for regular practice by those pursuing higher music.

In my view, Purandaradāsa's service to Karnāṭak music rests on a broader foundation. It is that he propagated throughout the land the essence of our music—its rāga-s and tāla-s—through archetypes of musical composition, known as *Kīrtana-s* or *Dēvaranāma-s*. He rationalized and simplified the Tāla system. More than all, he restored to Karnāṭak music its spiritual quality—the inwardness which characterizes all great art, and which is seldom found in 'patronized' music.

Men, women and children, in their hundreds, listened to his *Kīrtana-s* and got their initiation in art music. Rāga-s and tāla-s got unconsciously embedded in their minds. Many could sing them in part and a few in whole. The talented among them pursued higher studies in music. Karnāṭak music was transmitted orally from generation to generation, in the home and in the society. If we study some of the simpler *kṛiti-s* of Tyāgarāja we will find in them numerous echoes of Purandaradāsa. (It was again Tyāgarāja's dedication that freed the art from the shackles of court music.) Purandaradāsa was the first great emancipator and liberal educator in Karnāṭak music—hence its grandsire.

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But why are his songs usually sung, if sung at all, only towards the close of a concert—in the "light" section ? The reason is that we have woefully neglected the traditional tunes of his songs. Many that we hear are bogus. Commercial exploitation of cheap trends, or of religious and linguistic sentiments, has made the musician insensitive to artistic values. Otherwise he will find that there are still fortunately with us, many soul-stirring melodies of Purandaradāsa, which are quite "concert-worthy".

SYAMA SASTRI

Born in 1762, Śyāmā Śāstri was the seniormost among the well-known Trinity of Karnāṭak Music. It is significant that all the three, who were contemporaries, were born at Tiruvārur in Tanjore District in Tamilnadu, the centre of culture and spirituality in those days. The ancestors of Śāstri's family had originally migrated from Kāñchi two centuries earlier, consequent on the fall of the Vijayanagar empire. Being custodians of the deity Bangāru Kāmākshi (installed by Ādi Śaṅkara), they had carried with them the idol to whom they were doing puja, and finally settled in Tiruvārur. They were Tamil-speaking smārta brāhmin-s.

Śyāmā, as young Venkaṭasubrahmanyam was affectionately called, grew up in the tradition of the family but, even so, showed a phenomenal aptitude for music. His maternal uncle, who was a musician of some sort, was his first teacher in music. But, when Śāstri was about 18, the family moved to Tanjore, again for the safety of the golden Kāmākshi idol. This provided opportunities for the flowering of young Śyāmā's genius. Saṅgīta Swāmi, an Āndhra savant who had stayed in Banaras for a long time and was a master of Saṅgīta Śāstra, came to Tanjore and stayed with their family for some time. It was this period which shaped Śāstri into the great musician and composer that he turned out to be. Ādiyappayya, the composer of the famous *Viriboṇi* varṇam in Bhairavi rāga and a lion among musicians, was then adorning the royal court at Tanjore. Śāstri went to him for further specialization. The latter, gladly accepting him as a student, treated him more as his equal and sometimes even as his superior.

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Śyāmā Śāstri has left to posterity compositions of exquisite beauty, which include Svarajati-s and Kriti-s abounding in Rāga-bhāva and sparkling patterns of Laya-prastāra. Conforming to the classical tradition of his days, the language he employed for the text was mainly Telugu, with Sanskrit and Tamil taking subsidiary places. The rāga Ānandabhairavi and tāla Chāpu were his favouities and he has enriched these as no other composer has.

Śāstri was affluent and did not deny himself any of the legitimate pleasures of life. He was a *bhakta*, deeply devoted to Kāmākshi whom he worshipped and, at the same time, a *rasika* of the first order. His compositions are stately, dignified and mellow, and may be truly described as belonging to the *Kadalīpāka*.

Śyāmā Śāstri lived for sixty-five years. Among his disciples was his second son Subbarāya Śāstri, who also learnt from Tyāgarāja and became a composer of great merit. His grandson Aṇṇāswāmi Śāstri too was a composer. To the Śāstri family, Karnāṭak music owes a deep debt for the rich treasure of compositions bequeathed by them.

TYAGARAJA

Two hundred years ago, was born in a Telugu family domiciled in the Tamil country, Tyāgarāja, the great composer whose name is almost a synonym for Karnāṭak music at its best. Throughout his life he lived in music—in musical thought, word and deed integrated into a whole.

Tanjore, the principal seat of musical culture in those days, had already reached a high water mark in musical achievement through the contributions of earlier masters when Tyāgarāja appeared on the scene. Vīrabhadraiyā, Mārgadarśi Śesha Aiyaṅgār and Nārāyaṇa Tīrtha were some of the great names, composers whose compositions had set standards in art. And, at the back of them all, were the compositions of Purandaradāsa who had walked from Vijayanagar through the length and breadth of the country and flooded it with music.

Tyāgarāja's first acquaintance with music was through Purandaradāsa's songs sung by his mother. His formal training in music was for a year under Soṇṭi Venkataramaṇaiyā

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renowned court musician of Tanjore. In addition, Tyāgarāja was uniquely blessed with Divine grace in the shape of timely guidance by saints and seers, which enabled him to get deep insights into the mysteries of *Nāda Vidyā*.

Tyāgarāja was a bold experimenter. He has given us a wide variety of musical patterns, originated new *rāgas*, and almost exhausted the possibilities of such well-known rāga-s as Tôḍi and Śankarābharaṇam. His experiments on new scales produced aesthetically satisfying rāga-s out of them. *Meḷakartā rāga-s* like Kharaharapriyā, Shaṇmukhapriyā, Chakravākam and Vāchaspati owe their existence mainly to him.

The main form of homage that musicians and music students pay to their *Parama Āchārya* is the singing of his *Pañcharatna Kṛiti-s* or the five gems of compositions which are set in the foremost five *Ghana Rāga-s* of the classical tradition, viz., *Nāṭa, Gouḷa, Ārabhī, Varāḷi and Śrī*. These *rāga-s* lend themselves most admirably to *Tāna* or *Madhyamakāla* treatment, *i.e.*, medium tempo. Tyāgarāja's songs of this pentad amply bring out the beauty of *Madhyamakāla* inherent in these *rāga-s*.

Masterpieces these assuredly are, but they are not typical compositions of his. They are of an unusual type—unusual and almost unparalleled, in fact, in the whole field of 19th century Karnāṭak music. (In my view, they belong to the earlier *Prabandha* form.) His typical compositions are noted for brevity in the use of words and a musical structure which admits of imaginative improvisation. Here, in these *kṛiti-s*, insofar as the *charaṇa-s* are concerned, every *svara* and letter is fixed and there is generally one *akshara* for every *svara*. To a superficial observer, therefore, it would appear that these songs are overburdened with words and that the literary aspect reigns supreme. But, on close scrutiny, it will be found that the words subserve a greater cause which is purely musical. Though the richness in spiritual content of these and indeed of all Tyāgarāja's compositions is undeniable, it is not on that that their fame rests. It rests on the architectonic beauty of this ensemble which is a fantasy of melody and rhythm, words being there not merely for the sake of verbal sense (at any rate, during the singing of them) but to lend euphony and majesty.

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A characteristic of these *Pañcharatna Kṛtī-s* is that each of them has a number of *charaṇa-s*, about ten of them, all set to different *dhātu-s* (melodic-rhythmic lines). Also, they are generally sung as *svara* and *sāhitya* (text) alternately. Traditions, however, vary. While there is near-unanimity in regard to the *kṛti-s* in *Nāṭa, Gouḷa, Ārabhī* and *Śri rāga-s*, the same cannot be said of the *kṛti* in *Varāḷi*. This *rāga* has suffered a serious handicap all along in that, owing to sentimental objection, it has not been directly passed on from *Guru* to *Śishya*. Musicians who cared to learn the *Pañcharatna* song in *Varāḷī* from masters other than their own have been few.

MUTTUSWAMI DIKSHITAR

Whenever I think of Tyāgarāja, Muttuswāmi Dīkshitar and Śyāmā Śāstri (which I do almost always) my mind is recalled to the familiar rural scenery of Tanjore. Tyāgarāja's compositions are like the Kāveri winding its way through in its many moods and dispositions; those of Dīkshitar are comparable to the famous temple Gopuram-s of the South; Śyāmā Śāstri's are like the fields and groves which link the Kāveri with the Gopuram-s. The three thus complete the typical skyline of fertile Tanjore.

Some thirty years ago, only about 50 compositions of Muttuswamy Dīkshitar were current in the field of Karnāṭak music, pieces embodying the highest achievements of the composer in typical Karnāṭak rāga-s. *Śri Subramaṇyāya* in Kāmbôji, *Bālagôpala* in Bhairavi, *Śrī Rājagôpāla* in Sāvêri are all compositions which have reached the highest watermark in the delineation of rāga bhāva and dhātu-mātu samyoga. Only experts could sing these songs and so these were considered to be test pieces for a musician's proficiency.

During the past 30 years, thanks to the efforts of Justice T. L. Venkatarama Iyer, Ananthakrishna Sarma, S. Sundaram Aiyar and others, all of the pupilar line of Dīkshitar, many more compositions have become popular, in somewhat easy rāga-s. As a result, we have about 300 of Dīkshitar's compositions available today and this is a matter for great satisfaction.

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Dīkshitar's compositions are generally described as belonging to the *Nāri kēlapāka* type. To my mind, this applies to the more advanced compositions which were exclusively handled by experts some years ago. It may interest people to know that there are very easy songs of Dīkshitar suitable for beginners also and these have been given in notation by Subbarāma Dīkshitar (grandson of Muttuswāmi Dīkshitar) in his Sampradāya Pradarśini (1904). *Śrī Gaṇanāthaṁ* in Īśamanōhari, *Śrī Guruguha* in Śuddha Sāvēri, *Śrī Sarasvati* in Ārabhi etc., are examples of this class of compositions. It would be good to teach music students compositions of Dīkshitar in a graded manner as we do those of Tyāgarāja.

Muttuswāmi Dīkshitar had lived in the North for some years, imbibing some of the essential characteristics and rāga-s of Hindustāni music. His compositions, therefore, are best suited for mutual understanding between the votaries of the North and South Indian schools of music.

Dīkshitar's songs are generally heavily loaded with words and very seldom give scope for improvisation on the part of the exponent. This is not a blemish if we remember that, until Tyāgarāja blazed a new trail, compositions of the prabandha type were more or less on those lines (the Dhrupad of the North). The keen student of music will see, however, how greatly Dīkshitar's words add euphony to the song. Further, the sentiment of rāga-bhāva is dominant and that of sāhitya is in a subdued key only. Dīkshitar visited many places of pilgrimage and sang of many deities. Nevertheless, the words constituting his praise of the deities, as indeed of the Navagraha-s in his famous *Navagraha-kriti-s*, are noted for their restraint. This is not surprising if we realise that he was a great Advaitin.

I am sometimes asked if I believe the stories of miracles associated with the life of Dīkshitar, the story of his having caused rain with his song in Amṛitavarshiṇi, in particular. I have only to refer to similar stories concerning other musicians—Tānsēn, for instance. Discerning scholars do not doubt that music can work miracles.

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MAHA VAIDYANATHA AIYAR

After the Karnāṭak Trinity—Tyāgarāja, Muttuswāmi Dīkshitar and Śyāmā Śāstri—no name has endeared itself to generations in the South as that of Mahā Vaidyanātha Aiyar. In his biography of this celebrated musician, the great Tamil scholar and savant Mahāmahōpādhyāya Dr. U. V. Swāminātha Aiyar (who was not given to exaggeration) says : "Very rarely does the music world come across a musician of the calibre of Mahā Vaidyanātha Aiyar. He was unique among thousands. His divine personality infused music with a new spirit. Tamilnādu was blessed to have had him."

(Mahā) Vaidyanātha Aiyar (also known Śivan) was born in 1844, some three years before Tyāgarāja passed away. He was the third son of Pañchanada Aiyar *alias* Duraiswāmi Aiyar, of Vaiyācheri in Tanjore district, a village noted for its rich religious and cultural traditions. His elder brother was Rāmaswāmi Śivan, from whom he was inseparable throughout his life. His mother came of the line of the famous composers, Ānai and Aiyā of the Tanjore royal court. Duraiswāmi Aiyar too belonged to a family of musicians.

Even from childhood the two brothers, Rāmaswāmi and Vaidyanātha displayed remarkable aptitude for music, and they were both trained by their father. Vaidyanātha Aiyar, in particular, was endowed with a divine voice possessing charm, grace, range and fast delivery. The elder brother had a special taste for Tamil literature and he specialized in it, in addition to music. After some time the father put them both under the tutelage of Mānōñbuchāvaḍi Vēṅkaṭasubrahmaṇya Aiyar, pupil of Tyāgarāja and renowned musician, scholar and composer. The boys learnt higher *lakshya* and *lakshaṇa* from the great master.

At the very early age of seven Vaidyanātha Aiyar attained proficiency in *Rāgam-Pallavi*, the high water-mark of creative art in Karnāṭak music. His gifted voice had a range of over three octaves and he could manipulate six degrees of speed. It was not long before the prodigy's talent was recognized and patronized. He was invited for concerts in connection with marriages and other festivities. In concerts his brother

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Rāmaswāmi Aiyar sat by his side playing the *Tamburā* and singing in accompaniment to him.

At the age of ten, within three years of his entering the profession, Vaidyanātha Aiyar was invited to the Pudukōṭṭai *darbār* which was adorned by eminent musicians like Vīṇā Subbukkuṭṭi Aiyar. His great merit was duly recognized there and, shortly thereafter, he was invited to the *darbār-s* of Rāmanāthapuram and Eṭṭayapuram, not to speak of many other patrons of the southern districts.

The Tiruvāḍuturai religious Mutt has a long tradition of patronage to music and literature. At the time when Vaidyanātha Aiyar came into prominence Śri Subrahmaṇya Deśikar, perhaps the greatest and most enlightend patron in the history of the Mutt, was Junior Pontiff at Kalliḍaikurichi in Tirunelveli district. He invited Vaidyanātha Aiyar and made him sing among, and in a contest with, the famous musicians, Peria (Senior) Vaidyanātha Aiyar and Chinna (Junior) Vaidyanātha Aiyar, whom he was already patronizing. Vaiyācheri Vaidyanātha Aiyar was just a boy of 12, but he surpassed the veterans. He elaborated the rāga Chakravākam for the first time. In recognition of his grand mastery young Vaidyanātha Aiyar was awarded the title 'Mahā' (great) prefixed to his name. Thenceforth he was known as Mahā Vaidyanātha Aiyar.

The great musician's fame spread far and wide, and he was invited thrice to the Travancore *darbār* where he won the appreciation of such musicians of eminence as Parameśvara Bhāgavatar and Coimbatore Rāghava Aiyar. He was also invited thrice to the Mysore *darbār*. The Rājā of Veṇkaṭagiri, who was a scholar in music, honoured him with double *sanmānam*, for the pleasure and benefit of a musicological discussion with him.

His brother Rāmaswāmi Śivan composed many songs and, more particularly, a big devotional work called "Periya Purāṇa Kīrtanaigaḷ". Vaidyanātha Aiyar himself composed, under the signature "Guhadāsa", classical compositions and verses in Sanskṛit and Tamil. Besides, he gave the music and a new text for the *72-mēḷa rāgamālikā* which was in the archives of the Tanjore palace. A study of the *rāgamālikā* would reveal

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how he contrived to avoid undue dissonance and extract the semblance of Rāga from *Vivādi meḷa-s*.

Mahā Vaidyanātha Aiyar's popularity was not confined to the elite. His magical voice, inspired music, and sense of proportion and propriety, all these stood him in good stead with the general public. They thronged to hear him. The duration of his concert was from 1½ to 2 hours only, with the major part devoted to *Rāgam-Pallavi* and the rest to two or three compositions and short ālāpana-s. It was pure music *par excellence*. For applied music in the form of devotional songs and verses, for which too he was greatly in demand, he usually gave a second performance on the following day. His musical discourses (Śiva-kathā-s) propagated *Bhakti* (piety) along with *Rakti* (aesthetic delight). He was a legend in his own time.

He was deeply religious, simple and unassuming but not wanting in wit or worldly wisdom. His radiant personality exuded charm, grace and humility, and a confidence born of disciplined living. Independent though he was, he did not, as Tyāgarāja had done before him, shun patronage, princely or popular. Patronage in those days meant homage. He was rewarded handsomely for his concerts but payment was not considered "the price". It was *sanmānam*, the respect shown to the learned. Nor was there any stipulation. The story is told of how, a few years before his death, when for a concert of his at Madras the organizers collected "gate money" Mahā Vaidyanāth Aiyar, coming to know of it, indignantly refused to sing where they "sold" music. Evidently those were the twilight years of musical independence and enlightened patronage.

During his career he changed his residence from Vaiyācheri to Tiruvaiyāru. A number of pupils and admirers stayed in his house and were fed by him. He did not, however, teach anyone directly. His singing was sufficient inspiration to them. Lessons were given to some by his brother Rāmaswāmi Śivan. Among his well-known pupils were Rāmanāthapuram 'Pūchi' Śrīnivāsa Aiyaṅgār and Umayāḷapuram Swāmināth Aiyar.

Mahā Vaidyanātha Aiyar gave new dimensions of creative interpretation to some of the compositions of the Trinity, and tradition (as distinguished from orthodoxy) accepted

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them. It was he who gave a new tempo and popularity to Dīkshitar's '*Vātāpi-gaṇapatim*' in the rāga Hamsadhvani. Great as his gifts were even from childhood, he did not, we learn, let go any opportunity to improve his musicianship, scholarship and literary attainments. When he died in 1893, at the early age of 49, the world of Karnāṭak music felt that it had lost the greatest musician since Tyāgarāja.

RAMANUJA AIYANGAR

Ariyakuḍi T. Rāmānuja Aiyaṅgār, who passed away on January 23, 1967, was verily a phenomenon in the field of Karnāṭak music. For fifty years he strode the concert stage like a colossus, maintaining his performing ability and eminence throughout. Two generations of musicians have adopted in varying degrees his techniques in music and concert-craft. The styles of later musicians have their roots in the tradition and style refined and popularized by him.

The significance of Ariyakuḍi's art and life becomes clear in a historical perspective. At the dawn of the present century, there began a wave of enthusiasm for theoretical studies in Karnāṭak music. Much was made of the printed word and notation. Books were written in Telugu and Tamil, and the theories and rules of grammar put forward generally conflicted with one another, and were often at variance with practice. Yet they were avidly swallowed by enthusiasts and musicians at various levels of understanding. Among the latter, those who took to textual theories were not always first-rate exponents of the art as such. The main body of expert musicians, however, was concerned mainly with the execution of the art as such, and most of them were dedicated *Nādôpāsaka-s*. The finest of the fine arts, which defies all surface theory and rule-of-thumb grammar, continued to be practised at the highest level by such masters. Aiyaṅgār was a gifted, impressionable young man when he came on the scene, and he assimilated the essential spirit and technique, the *Sampradāya*, of the art from the masters of the earlier generation. Unlike them, however, he faced a new time-spirit, of expanding mass patronage and contracting scope for leisurely creative activity. This was at once an opportunity and a challenge.

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When astrologer Tiruvēṅkaṭāchārya of Ariyakuḍi, a village two miles from Kāraikuḍi in Tamilnāḍu, "read" the horoscope of his third son who was born to him on May 19, 1890, he found that a bright musical career was promised to the boy. Evidently he was a competent astrologer, for his infant son, Rāmānujam, grew up to be a musician who created a record in Karnāṭak music by holding the concert field with distinction for the longest time. The prosperous astrologer, himself something of an amateur musician, put his son under his friend, Pudukōṭṭai Malayappa Aiyar who lived at Kāraikuḍi, in addition to sending him to school where the boy learnt Sanskṛit, Tamil and Arithmetic. Young Rāmānujam had already begun to hum songs and *rāga-s* which he had heard around him in concerts of the best musicians of the day. He practised diligently and regularly the lessons he had learnt from his teacher.

At the age of 16 Aiyaṅgār went in for higher studies at Śrīraṅgam under the renowned musician (Nāmakkal) Pallavi Narasimha Aiyaṅgār. Here too, practice and voice culture continued. For doing unobtrusive and uninhibited *sādhanā* he used to go to the thousand-pillared hall of the great Śrīraṅgam temple and spend hours on end. It was here, one may confidently say, that the foundations for the famous "Ariyakuḍi" style were laid. He did not do it alone. He had with him a sensitive companion and collaborator in Tirukkuruṅguḍi K. Śēsha Aiyaṅgār (also known as Nāmakkal Śēsha Aiyaṅgār), a senior pupil of Nāmakkal Narasimha Aiyaṅgār. The two became fast, life-long friends and together put in hours and days and months of experimentation in refinement of style and technique, in the rendering of compositions as well as in improvization, such as *rāga-ālāpanā*, *niraval* and *kalpana-svara*. The thread was taken up later at Madras, and gradually a new style was evolved which had in it the essential elements of past traditions and also something new. It was a fusion of the styles of Nāmakkal Narasimha Aiyaṅgār, Rāmanāthapuram ("Pūchi") Śrīnivāsa Aiyaṅgār, Tirukōḍikāval Kṛishṇa Aiyar (violinist) and Vīṇā Dhanammāḷ, combining strength, tenderness and grace.

After two years at Śrīraṅgam, Rāmānuja Aiyaṅgār joined "Pūchi" Aiyaṅgār as pupil, for the latter was probably the

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most popular concert musician of the day, the veteran of Śrīraṅgam having retired from active concert practice. After a brief period with the new master, he began giving concerts on his own, at festivals and even in *sabhā-s*. Even then he continued his *guru-kula vāsa* in a way—playing *tamburā* at the *Guru's* performances, off and on, for some years. He thus kept himself in the public eye.

In the second decade of the century, Rāmānuja Aiyaṅgār rose steadily in the profession, and was in demand for concerts in every part of the land. By the early twenties, he was acknowledged as a musician of outstanding ability. The hallmark was attained when people dropped his main name and referred to him simply as Aiyaṅgār or as "Ariyakuḍi". In 1923 he substituted for his *guru* "Pūchi" Aiyaṅgār in the famous Tyāgarāja festival at Tiruvaiyāru, and his performance was a remarkable success. That was perhaps the performance which placed him beyond doubt in the front rank of musicians. In t: early thirties he recorded some songs on the gramophone disc, and many of his renderings, notably "Evarimāṭa" (*kṛiti*) and "Taḷavukāṭṭum" (*rāga-mālikā*), made a profound impression on people and are prized as treasures even today. His career as a concert musician was an unbroken record of success. He performed in *sabhā-s*, festivals, palaces and temples, and the total of public concerts he gave during his life would run into thousands. There were times when he gave two concerts on a single day. Top-ranking accompanists, belonging to three generations, accompanied him. The *Ārādhanā* festival at Tiruvaiyāru without Āriyakuḍi was unthinkable.

An important factor which helped Aiyaṅgār greatly in his rise to fame and long, sustained success was the character of his voice. It had a distinct beauty of its own. He had his difficulties with it in the beginning, but the way he had trained it and the manner in which he produced *Nāda* from the depths of the diaphragm, or *Nābhi*, without seeming to do so, and his delightful variations of volume and stress, all these contributed to an elegance which was deceptively simple. A slight huskiness added sensuous charm to his voice, which was sonorous with rich overtones. It was a pity that he circumscribed himself for the sake of pleasing the patron.

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Balance and sense of proportion was the key-note of Aiyaṅgār's art. The beginning of large-scale democratic patronage of music was also the beginning of the age of hurry. It required a great master to meet the challenge in a way that classical standards did not fall. The hour found the man in Rāmānuja Aiyaṅgār.

Gamaka, which gives characteristic flavour to Karnāṭak music and its *rāga-s*, came to be particularly associated with him, besides his famous *madhyamakāla* or medium tempo. He used both to the best advantage in creating a style of his own. In *Tāla*, the mechanical permutation and combination of *svara-s* in much-too-predetermined rhythmic patterns did not hold any attraction for him. Instead he devoted himself to the time-honoured aesthetic tradition of going in for the natural flow of rhythm, *Sarvalaghu*, with its emphasis on *rāga-bhāva* and *gamaka*. He and Śesha Aiyaṅgār had earlier tried their hand at the new-fangled *kōrvai* and *tadhiṅgiṇatôm* involving excessive pre-determination and mechanization of rhythmic phrasing, but had given them up as unsuitable from the aesthetic point of view. In rhythmic improvisation, therefore, Rāmānuja Aiyaṅgār employed a happy combination of the elements : *prastāra*, *alaṅkāra* and *yati*. The last-mentioned technique, *yati*, which consists of gradually increasing or decreasing dimensions, is a noteworthy feature in his style of *svara*-singing. Regrettably, however, in his later days he fell, to some extent, in line with the mechanistic trends of *tadhiṅgiṇatôm* which he used to deprecate. But that was the price of popularity.

While the masters of the earlier generation used to confine their specialization to a few *rāga-s* and a few well-known compositions in them, Aiyaṅgār found that that would not do for the new age which craved for variety. Though in the matter of *Rāga* he was content with the traditionally known *rāga-s*, he gave a rich variety in compositions, learning new compositions throughout his life.

He was also a composer, with a flair for composing music to existing texts and to many songs whose musical structure had, either been lost or mutilated. His music scores for *Tiruppāvai*

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of Āṇḍāḷ and some songs of *Rāmanāṭakam* of Aruṇāchala Kavirāyar belong to the two categories respectively.

The significant contribution of Rāmānuja Aiyaṅgār to Karnāṭak music was to demonstrate that *Sampradāya* in its best sense was something organic and dynamic, which had its roots firmly in the soil of the musical wisdom of the past, but stretched out to receive all new ideas that could happily blend with the old. He was a great living link in the continuing and vibrant tradition of Karnāṭak music. Not only did he adapt himself to the times but also he left his deep impress on the era. He was a great reconciler; reconciling the past and the present, tradition and innovation, abandon and deliberation. In *Śāstra-ic* terms, he was a *Bhāvukôttama*.

MAHARAJAPURAM VISWANATHA AIYAR

The other major tradition in Karnāṭak music today belongs to Mahārājapuram Viśwanātha Aiyar (15.12.1896-4.4.1970) an equally great performer. Here is a translation of an interview with him in Tamil, transcribed from a recording made at his home.

VVS: Would you begin, please, with an introduction to your Saṅgīta-Paramparā ?

Mahārājapuram: Gladly. Rāmaiāh was my father's name, and I was born in Mahārajapuram. My father was adept at singing rāga-s by *lakshya*. I was twelve or thirteen, when I expressed a desire to learn music. My father agreed to send me to Umayāḷapuram Swāmināṭha Aiyar...

In the neighbouring town of Bhāskarapuram, there was a marriage taking place in the house of a wealthy land-owner. Rāmanāthapuram Pūchi Śrīnivāsa Aiyaṅgār was to sing on the occasion that evening, with Tirukoḍikāval Krishṇa Aiyar on the violin, Alagunambi Piḷḷai on the mṛidangam, and Palani Krishṇa Aiyar on the ghatam. In the afternoon, during lunch, the gentleman of the house addressed my father and requested him to sing a ślōkam. My father rendered a dazzling array of some ten rāga-s in *viruttam*. Śrīnivāsa Aiyaṅgār was amazed and stunned to hear such music, and became very

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reserved thereafter, until the end of his concert. This was when I was a lad of twelve.

Tirumarugal Naṭēsa Piḷḷai used to visit my father. "Naṭēsā", my father would say, "Bring your Nāgasvaram, let us hear some Dhanyāsi", and he would play. Divine music! All this I imbibed as a young boy.

So when my father left me at the house of Swāminātha Aiyar, he sized me up and asked : "Boy, can you sing ?" "Yes Sir, very well" I answered, quite unused to sophistry. "Well, what can you sing ?" "Rāgas-s, Sir". "Indeed ? Sing Sāvēri, then." "I will, Sir," I said, "if you open the melody." He did this, and I...

VVS : How was it, may we not also hear ?

Mahārājapuram : (*Sings* Sāvēri ālāpanā with an array of *brigā-s*). And so on. He was immensely pleased, and took me under his tutelage. He was teaching Muttuswāmi Dīkshitar's *Śrī Rājagôpāla* in this rāga. And he asked one *rasika*, "Did you notice an odd nishāda in this piece ?" The *rasika*, a man of much knowledge, said, "Yes, there is a kaiśikī nishāda *prayōga*, but Dīkshitar has used it pointedly, to demonstrate its possibility in this rāga". (*Demonstrates*).

VVS : Were there any other *Guru-s*, then or later ?

Mahārājapuram : At the end of my tutelage under Swāminātha Aiyar, I had a repertoire of some ten varṇam-s and twenty kriti-s. Then a stage came when I had to pay for my lessons. My father was not in a position to do so, and I made a resolve to continue on my own. I was sitting in a *maṇḍapam* contemplating one day, when a gentleman came by—he was giving violin tuitions—and he divulged to me the art of svara-singing.

VVS : And what was that great secret, pray ?

Mahārājapuram : *Sings* :

| Sa Ri Ga Ma Pa ... Ga Ma | Pa ... ... | Pa ... ... |

| Ga Ma Pa Da Ni Da Pa Ma | Ga Ma Pa Ga | Ma Ga Ri Sa |

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This is a simple is exercise, but for me that was enough. By changing the sharps/flats, and using the same formula, I acquired a grasp over svara-singing in all the major rāga-s. But I still did not have the *laya-gñāna* to make it musically interesting.

VVS: I was just going to ask.

Mahārājapuram: I was fourteen when I came across Palani Rangappa Aiyar, and he became my second Guru. A great man.....he had come to Kumbakonam for a concert. I had heard about his prowess in laya earlier. Mānpūṇḍaiāh Piḷḷai, Paḷani Krishṇa Aiyar,...all of them belonged to one set.

Kōnērirājapuram Vaidyanātha Aiyar sang that night, and Rangappa Aiyar provided ghatam accompaniment. When he came to the *tani*, I followed with my tāla, but somehow the two didn't match. All night I was left wondering where I went wrong. I confided this to my brother. He was elder to me, and knew Rangappa Aiyar well. The next day he spoke to Rangappa Aiyar in my behalf. "Oh! Does your brother sing?" he asked. "Send him over, we shall see what we can do for him", and himself came over. "*Namaskāram*, Sir" I said, aghast. "Let me hear you sing something", he said kindly. And I sang the kṛiti *Mārubalka*, on a key of four and a half! "You have a good voice. If you come with me, I will have no objection to teaching you" he said. He was living in Periyakuḷam then. And so, at fourteen, I left home and walked away behind him. I spent one year with him.

VVS: And what did he teach you?

Mahārājapuram: At first, nothing. In regard to laya, there really isn't anything to teach. One must learn through *anubhava* and grow into it. It is not something that can be handed out to you in a moment. Anyway, there I was, eating well in his house and sitting on the porch all day, doing nothing. Passers-by would look askance and make kind enquiries, while I was full of agony inside. How was I to broach the subject? I was not paying him any fees. Then one day I did brace myself to the task. He spoke to me briefy, and said he would show me a way to master laya.

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VVS: And what was that, pray ?

Mahārājapuram: He asked me to choose a Varṇam and sing it three *kālam-s*. This I hung on to with all my strength. It became for me a 'master-plan' for establishing laya in all my music.

That month, there was a marriage concert. He asked me if I would like to participate, and gave me a Pallavi in *Nālukaḷai Choukkam*, and showed me how to handle it. He treated me more like a son. Such was the affection I enjoyed from him.

VVS: Indeed.....

Mahārājapuram: And I learnt this Pallavi. (*Demonstrates* ('*Gānalola*' in Tōḍi rāga).

VVS: And fared you well, in the concert ?

Mahārājapuram: My guru Rangappa Aiyar on the ghatam and Paḷani Muttaiāh Piḷḷai on the mṛidaṅgam doled out handfulls of laya. I was just an inexperienced lad, while they had come delving deeply into rhythm. And their accompaniment was such that I forgot who was singing and who was supporting; the concert went through like a dream. Such was their greatness.

Muttaiāh Piḷḷai took a liking for me in that concert. He encouraged me to sing svara-passages, to his vocal rhythms (konnukkōl), and trained me for a year.

VVS: All this was in Rangappa Aiyar's house ?

Mahārājapuram: Yes, from the marriage concert at Bodināyakanūr.

VVS: And at the *Kulattinkarai* ?

Mahārājapuram: Yes, there too. Early in the morning we would leave home with some oil and *śeekkāi*, finish a leisurely bath and return at two in the afternoon ! That training gave me the art of singing through *lakshya*, heedless of grammar and of accompaniment.

VVS: Any memorable occasions in your concerts then ?

Mahārājapuram: In one of my concerts I had Iluppūr Ponnuswami Piḷḷai for violin accompaniment. Great Vidvān...

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melodically nothing special, but in laya he was a tyro. Mānpooṇḍaiāh Piḷḷai—Dakshiṇāmoorti Piḷḷai's guru—was on the kanjira and Dakshiṇāmoorti Piḷḷai himself on the mṛidaṅgam. That was such a brilliant concert that it paved way for many later successes. *Sings* (*O Rangaśāyi*, Kāmbôji rāga).

VVS : It is a treat to listen to such vintages from masters like yourself.

Mahārājapuram : Through the blessings of my Guru Swaminātha Aiyar.

VVS : Is your repertoire entirely from him ?

Mahārājapuram : Not so, I have learnt from others also.

VVS : During your career as a performer ?

Mahārājapuram : Govindaswāmi Piḷḷai was a special friend of mine. I often requested him to play for me. His planned execution of kṛiti-s, the fruit of patient scholarship, can be matched by none. When he played a rāga after me, he always excelled my rendering. He had great *bhakti* towards Tyāgarāja; when he played a kṛiti of Tyāgarāja, he would handle it with such understanding that it would appear as if Tyāgarāja had composed the piece specially for him. He had some favourite compositions, and he gave them to me to sing them for him ..*Karuṇāsamudra*, for instance. (*Demonstrates*).

VVS : What about Śrīranjani rāga ?

Mahārājapuram : Yes, Tyāgarāja's *Bhuvinīdāsuḍanē*... At the Tiruvaiyāru festival once, with Govindaswāmi Piḷḷai on the violin, I had planned to sing the *niraval* in the *charaṇam*, and Govindaswāmi Pillai suggested that I could take it up more effectively in the *anupallavi*. (*Demonstrates*)

VVS : Speaking of Tiruvaiyāru, were there two '*Kaṭchi-s*' then ?

Mahārājapuram : Yes, the *Periya-kaṭchi* and the *Chinna-kaṭchi*. In the *Periya-kaṭchi*, there were Pañchābakeśa Bhāgavatar, Muttaiāh Bhāgavatar, Govindaswāmi Piḷḷai, Alagunambi Piḷḷai, Dakshiṇāmoorti Piḷḷai, Kôṉĕrirājapuram Vaidyanātha Aiyar, myself—a young boy then. and then in the

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Chinna-kaṭchi at Pushya Maṇḍapatturai were Paṇḍit Lakshmaṇāchāriar, Vaḍakkuvīdi Pañchābakeśa Bhāgavatar, Sūlamaṅgaḷam Vaidyanātha Bhāgavatar, Māṅguḍi Chidambara Bhāgavatar, Veṇugānam Sañjīva Rao, Ariyakuḍi Rāmānuja Aiyaṅgār, and others. And these two *Kaṭchi-s* were like two hands clapping ; there was a healthy competition, and discerning listeners had the opportunity to choose between two good alternatives.

VVS : So this was good for music, then.

Mahārājapuram : Certainly, yes. They were two only in name.

VVS : And why were they called *Periśu* and *Chinnadu* (big and small) ?

Mahārājapuram : There was nothing big or small about either. A few members more in one, perhaps. Pushpavanam figured in it (*Periya-kaṭchi*).

VVS : And you were then called 'Chinna Pushpavanam'...?

Mahārājapuram : When Madurai Pushpavanam was at his zenith, I was still young. But I resembled him much. And Muttaiāh Bhāgavatar used to hold me by his one side and Pushpavanam by the other, and playfully speak of us as his lion-cubs.

VVS : What was the audience like, in Tiruvaiyāru then ?

Mahārājapuram : Over ten thousand, in every session.

VVS : And no 'mikes' ?

Mahārājapuram : Didn't need any. We sang on a key of four and a half. And people came with the zeal to listen.

VVS : They were capable of greater silence ?

Mahārājapuram : They would fear to whisper lest they lose a good *saṅgati* somewhere.

VVS : Any of the other stalwarts of your younger days ?

Mahārājapuram : Pūchi Srinivāsa Aiyaṅgār...*Mahāvidvān*, not by my reckoning but by the acclaim of greater stalwarts of his own day and age. Him I have heard in several

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concerts. Kônêrirâjapuram Vaidyanâtha Aiyar—another great Vidvân—never in a haste to present any half-baked music.

VVS : Can you recall anything of what they sang ?

Mahârâjapuram : Hindustâni kâpi was Pûchi Srinivâsa Aiyaṅgâr's speciality, and this *saṅgati* I have heard from him alone. (*Demonstrates*)

VVS : When you spoke of Veṇugânam, I was reminded of your own rendering of the Ashṭapadi *Śrutvâ guṇân*. May we not hear that once more ?

Mahârâjapuram : *Sings* (*Śrutvâ guṇân*, in râgamâlika, then padam *Vaddaṇṭe vinaka* in Varâḷi).

VVS : This is one of Vîṇâ Dhanam's gems !

Mahârâjapuram : Yes. She was very dear to me. Purity and tradition marked her renderings. Of her padam-s, this was my favourite. When she played this passage with Antara gândhâra, (*demonstrates*), I would say, "Oh ! Enough, please, no more" so moving. Tânam was her forte.

VVS : And she would often speak of Tirukkôḍikâval Krishṇa Aiyar ..

Mahârâjapuram : Indeed, with great reverence.

VVS : Have you heard his performance ?

Mahârâjapuram : Yes. We would sit on the porch of my house in Kumbakônam. I would sing, and he would play. What strength ! When he drew the bow, it would sound like four violins in unison.

VVS : How would this compare to Govindaswâmi Piḷḷai's music ?

Mahârâjapuram : He played more flashily.

VVS : Did you know Nâmakkal Narasimha Aiyaṅgâr well ?

Mahârâjapuram : Indeed, very well. Great man. Of his Śishya-s, Śesha Aiyaṅgâr... was your Guru, if I am not wrong.

VVS : Yes, he was. And finally, a few words to the rising generation, please ?

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Mahārājapuram: Sing every rāga with an ear for its *svarūpa*. For this a good repertoire of kṛiti-s of the great masters is a must. Keep a good hold on the *sārva-laghu śuddha*; *Taddiṅgiṇatôm* in svara-singing is of no use.

VVS: Thank you.

Mahārājapuram: *Sings Maṅgalam.*

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5

On Preserving Aesthetic Values

COMPOSITIONS of great composers occupy an important place in Karnāṭak Music. Hundreds of *Kṛiti-s* of Tyāgarāja, Muttuswāmi Dīkshitar and Śyāmā Śāstri and *Padam-s* of Kshetrajña, among others, have luckily been handed down to us in near-authentic form by faithful pupilar succession. These serve as beacon lights to students of Karnāṭak music in the delineation of rāga-s with Bhāva. At a time when the trend is to equate rāga with scale and *ārohaṇa-avarohana* (throwing away the most luscious parts of many a rāga), it is doubly necessary that we should be reminding ourselves of true *lakshya* (aesthetic ideal) as exemplified in the rich treasures of compositions of great masters and the renderings of rāga-s by some of the old veterans who are still happily with us. It is impossible to reduce the nuances of svara-s and gamaka-s to written notation. Even the most elaborate notation will be useless to a person who has not the feel of the rāga in himself. Rāga-s being living entities in sound, one has to make oneself familiar with them directly as sounds and not as symbols.

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Music must live in the minds and hearts of people. Otherwise, of what use will be a good piece of music, preserved on tape and played, say some twenty years later, to someone who would be totally unfamiliar with the canons of our art, having strayed away irretrievably from the artistic values which motivate us to day ? It is even now to be feared that the rising generation of young men and women is not attached to traditional art music as much as their fathers and mothers used to be. The time spirit is against all sober, unhurried approach not only in art but in all life. It is all the more important, therefore, that those who are concerned about the higher values of art and life should take steps to preserve the best of our traditions in art, not merely as curios and museum pieces but as live forces working within the conscience of men and women.

Thanks to books published in the past few decades, theoretical study of music has become widespread in South India. The disastrous consequence of this is already beginning to be felt. I would strongly urge all music-lovers, students, teachers, critics and patrons to understand these books in their totality and to read in addition other books, old and new. The excellent books written by my esteemed senior, Professor P. Sambamoorthy, should not be turned into weapons of aggression by bandying about a few pieces of information culled from them. The learned professor has been at pains to emphasise, in more than one place, that the aesthetic approach to the study of music is the correct approach. He has clearly distinguished between rāga and scale (*mēlakartā*). He has severely disapproved of the present method of *anulôma* in *Pallavi*-singing, which goes in for cleverness at the expense of artistry. The charming old traditional method has also been explained by him. How many teachers and musicians have cared to follow his wise counsel ?

The Music Academy of Madras has held, over the years, numerous discussions and demonstrations on the *lakshaṇa* of rāga-s. Except to those who have followed these closely and cared to check them up with practice, the Academy's booklet on Rāga-Lakshaṇa, giving the bare *ārohaṇa-avarohaṇa* and mēḷakartā of each rāga, will present a picture of rāga-s not as

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fairies but as phantoms. Music is not mechanics. The approach to rāga is through the practice of it. The correct shades of svara-s, called *śruti-s*, and *gamaka-s* employed in different rāga-s cannot be explained fully by any book or even by spoken word. These have to be learnt initially by intelligent listening and later supplemented by critical study.

The past few years have seen a marked change in the whole approach to music, even to light music. Music as a pastime has virtually ceased to exist. Haste and greed have taken the place of leisure and recreation. Where is the time for a leisurely song? Where is the well-knit rural or suburban society for groups to enjoy themselves with their own music? Almost every music has been reduced to commercial entertainment. The modern 'realistic' drama has all but banished music from its precincts. *Harikathā-kālakshēpam* (wherein all types of music figured) has, in most cases, changed from musical discourse to hallowed harangue. The 'folk' have practically ceased to exist and they have little recreational music of their own. (The rural areas are the worst affected by the blare of loudspeakers.) Participation in aesthetic adventure has been replaced by passive listening to mass-produced music rolled out of assembly lines. Much of modern music is regimented, mechanical and stereotyped. The sensuous has yielded place to the sensual. One has only to look at the cover-page pictures of some of the present day magazines. They graphically portray the change that has come over the general outlook on art.

In contrast to the old forms and styles of music which largely employed the essential elements of Indian music, *viz.*, dynamic musical *intervals*, *i.e.*, the *svara-s*, which are different from note-positions, euphonious words as distinguished from bizarre sounds, and gentle rhythm as opposed to aggressive percussion, the trend of modern light music is to employ, in the first place, an abundance of staccato notes of the equitempered scale. (It is so convenient!) There is also an excessive emphasis placed on crude percussion. This, to my mind, is a retrograde step, a return to primitive ways.

The modern phase of light music started well, of course, as a revolt against the dryness which came to be associated with classical music. Happy exceptions apart, the exponent of

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modern classical music is generally not bothered about *Rakti* or aesthetic delight. He and his coterie live in a world of their own, euphemistically described as 'intellectual.' There is a terrible imbalance, needless aggression all around. Ironically, light music too has, I am afraid, strayed away from its ostensible purpose. It is today exhibiting the very spirit of aggression against which it rose in revolt.

A healthy musical culture must begin at home. Parents must give children an atmosphere of music in the home, and opportunities for selective listening and encourage them to sing uninhibitedly. Such children as have pronounced aptitude for music may be enabled to specialise in it. The others should be shaped into good listeners.

Whether you send your child to a music school or have a private tutor coming to your house, please give the teacher such treatment as will make him put in his best effort in the teaching. Be liberal in your payments for music. Music is not a luxury. It is perhaps the most fundamental need of human existence. Only that society which gives the first place to musical education can be said to have understood the nobler values of life.

The teacher must be given wide discretion in the choice of songs and technical exercises, and parents should least interfere in this. Excessive attachment to children should also be avoided, in the interest of the children themselves.

If it is possible to restore aesthetic values to our music, our main hope lies in the rising generation. Its musical instincts should be fostered with care, from the Nursery stage onwards.

Natural life interests children most, and they love to sing and dance. They should, therefore, be encouraged to play, sing and dance in an atmosphere of freedom, beauty and joy. Themes should centre upon children's favourities—birds and beasts, flowers and fruits, and sweetmeats too ! More and more Nursery rhymes in Indian languages and in Indian tunes are called for. A good poet or composer who feels in his bones the abiding values of life—social and spiritual, scientific and artistic—will, without effort, impart to his songs an undertone

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of such values. The chidern who grow up singing these songs will develop into integrated human beings.

In the Primary school, comprising the first five years of schooling, play and Nursery rhymes should continue for some time. Poetry, song and dance should, along with drawing and painting, occupy a large portion of the class hours. They may also be used as teaching aids in many subjects. Even in dry-as-dust subjects it is not impossible to devise lessons employing rhyme and rhythm. Indeed it is advisable to do so, for such subjects to become less unpalatable. Children will enjoy them and, enjoyment being at the root of memory, there will be no need for special efforts at memorizing.

Joy, arising out of emotional satisfaction, is greatly conducive to learning. There will be a balanced mental growth in the child. In music and dance for this section the accent should be on the elemental aspects of tone, rhythm and grace, and not on formalisms like Rāga and Tāla.

Musical appreciation at the art level is developed in the Middle school. Formal and stylistic characteristics begin to be felt and assimilated, and expressed according to the pupil's aptitude.

There should be classes specially allotted for music, preferably one period each day. About half the time should be devoted to listening. The music teacher should have a catholic taste, imagination and ability at interpretation. He should select and play suitable gramophone discs and recorded tapes and supplement them with his explanations wherever necessary. Simple and yet tasteful, rāga as well as non-rāga, melodies belonging to all categories—select film songs, stage songs, lyrical songs, national songs, devotional songs, semi-classical and simple classical compositions, and *Rāga ālāpanā*—should be played for the benefit of all pupils irrespective of talent.

In the other half of the time pupils should be taught to sing simple songs in small groups divided according to taste and aptitude. Even pupils with middling talent will be able to sing them without much difficulty. The less talented ones also will benefit by simply listening, joining whereever they can—in the *pallavi* of songs, for instance.

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Occasions for creative use of songs should be found by encouraging the pupils to produce plays and 'feature' programmes based on the various forms of music heard or learnt. It will be found that most pupils are interested in one thing or another and derive fulfilment in expressing themselves through such musical activity. Moreover, the whole class becomes aesthetically alive and consciously imbibes the spirit and substance of our music in its different forms and styles. All pupils grow into good listeners.

Those with talent, capable of pursuing music at higher levels, should be spotted and given special care. Such pupils will be found to possess an ability to sing snatches of rāga-s and sophisticated compositions they have heard. Some of them may have pleasing voices, others possibly not. Some, again, will be found to have a pronounced aptitude for rhythm. All such students, however, should be asked to sing vocally and to develop their *lakshya* in Rāga and Tāla. Three initial years of vocal music will not be a waste even to the pupil who later takes up an instrument. For, what is played on the instrument, melodic or rhythmic, has to spring from a mind which has grasped the configurations of our music. And for this, voice, the natural instrument, is the best medium for training.

However, those who have a special taste for instrumental music may make a beginning by playing along with vocal music. This they should do by the *lakshya* or direct method. There should be no drilling, at this stage, in technical exercises.

It is in the Secondary school that specialization in music must begin as an optional subject. By this time the pupils would have gone through an experience of music in its elemental, applied and high art aspects. The talented ones may now opt for specialization in vocal or instrumental music. Intelligent and objective guidance should be available to them.

Technical exercises such as *Sa ri ga ma* (for voice and melodic instruments) and *Ta dhi tom nam* (for mṛidaṅgam) come in. Even here *Lakshaṇa* (grammar and technique) should go hand in hand with *Lakshya* (aesthetic feeling), along alternating steps. Compositions of great composers should be

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taught, not mechanically but in a way that inspires and underlines the nuances of *Bhāva*, *Rāga* and *Tāla* enshrined in them.

To develop the musical personality of the pupil it is necessary to let him *experience* the music and derive joy from it. It is only then that, in the mind of the pupil, the symbols of grammar and technique will be assigned their proper place in the scheme of art. Otherwise they will terrorize and inhibit him. In the beginning the joy can even be ebullient; it will gradually tend towards tranquillity (*Śānti*) which is the basis of aesthetic delight (*Rasa*). It is such a training that is required before students enter the university or the professional college.

Those in charge of Community Development will do well to devote thought to the musical needs of the village. As almost all cultural programmes include music, it is important to see that competent guidance is available to the villager. Musicians should be employed for the purpose, and paid honourably.

On his part the musician should realize the multi-dimensional character of music. He should cease to look upon concert music as the only mode of musical expression or of honourable living. Or if it is "private tuition" he has only to look around, to see for himself the condition to which the profession has been reduced in cities and big towns. Opportunities for honourable living are far greater in small towns and big villages. Moreover, life in the countryside will be more inspiring. If his interests are reasonably taken care of by the State, there is no reason why the musician should not put his heart and soul in spreading joy in the country through music.

Training and performing constitute a cycle which can be vicious or virtuous. While it is true that much of the bad music we have today is the result of bad training—training in symbols at the expense of substance, putting the cart before the horse—it is equally true that training methods and techniques are oriented towards the targets of performance. The way to the concert platform now-a-days is through the Radio. No wonder therefore, that teachers train their pupils to meet the demands of this "employer" who expects singing of *kalpana-svara* even for entrance to the lowest grade! *Kalpana-*

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svara-s and fast *tān-s* have artistic value, only if they come out with natural ease and maturity. A 30-minute performance by a 'B-grade artist will certainly not suffer for a lack of *svara*-singing. Very many good voices have been spoiled by such mechnical *svara*-oriented training, and classical music itself has come into disrepute.

It is high time that All India Radio thought of undoing this mischief and laying down more sensible criteria : pleasing tone production and classical rendering of first-rate compositions—only this should be expected from entrants to the basic grade ; at the higher grade, *rāgā ālāpana* in addition ; *kalpana-svara* and *niraval* at the still higher stages only. In this way listeners will get the best from each musician, and the music, naturally, will be good entertainment.

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6
Learning To Sing

वन्दे नादतनुं तमुद्धरजगद्गीतं मुदे शंकरम् ।

—*Śārṅgadēva*

ANY music that is truly great is born of *Nādōpāsanā*. Diversities of form, style and content reflect but the natural diversity in traditional values. Indian Classical music lays great store by *Rāga* and *Manôdharma* but voice culture as a means to the end is rather implied than explicit in our music texts. Conditions today, however, call for a more positive approach to the subject. We shall briefly consider some of its essential principles and processes here, mainly in the context of Karnāṭak music.

The whole process of *manôdharma saṅgīta* (creative music) is an aesthetic adventure in Spirit, a vogage on the waves of *saguṇa* and *nirguṇa* Brahman that is *Nāda*. At the crest of the wave is *nirguṇa* and at the trough the *saguṇa*. This would be evident if we observe that the maximum pleasure, nearing bliss, and a spirit of oneness between the musician and

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the listener are manifest only when the former (under ideal conditions, of course), expounding Rāga, takes the mind and the voice to the *tāra shaḍja* (which is common to all rāga-s) and merges with the *tamburā śruti*. *Shaḍja* is *nirguṇa*; the other *svara-s, saguṇa*. It is to this level of expression of our classical music, I think, that voice culture should be oriented. I shall therefore deal only with those aspects and methods which are relevant to this context and avoid going into special techniques meant for the production of particular styles or "effects" connected with music for entertainment. In Western music they have many systems and techniques of voice production based on classification of voices and their application to different forms of entertainment. We shall not go into them either. (A voice trained to obey the mind for the highest in our music will, I am sure, be capable of executing any lesser demand made on it. Otherwise, I am afraid, it creates in the student, what I call mental and vocal "ruts".)

No "culture" as a method and technique can lay claim to producing something out of nothing. Voice culture is no exception. The suggestions made here may help the student to get the best out of whatever voice he is endowed with and to make it an effective instrument for conveying his musical ideas. The voice is a plant, the musician the loving gardener. Every plant has its distinct potentialities and limitations. Similarly the qualities of voice—richness, pliability, mellowness, range, etc.,—differ from voice to voice. "Culture" means just the discipline necessary for each person to grow in all these to the limits of one's capacity.

Two assumptions are made here. One is that we are dealing with a student who is endowed with a reasonably good voice and, the other, that he has developed the capacity to distinguish tone, between rāga and rāga, though not necessarily knowing their names. By voice culture we shall mean here the training of a reasonably gifted voice, by regular practice, in knowledge, skill and refinement so that it can follow the instructions of the mind.

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RELAXATION

The body is in many ways the slave of the mind. When singing, it is necessary to be in a mind freed from inhibiting our muscular activities. The body should be thoroughly relaxed. As an aid in this direction, the student may visualise beautiful scenery or some pleasant experience when he begins to sing.

The mind is now free to function. Learning is best done under conditions of freedom and joy. Good music springs from joy, as much as it produces it. To the true exponent of our classical music, every time he sings, it is an adventure, a creative enterprise. ever new, ever joyous.

The mind having already registered the various configurations of aural sensation (Rāga, Tāla etc.,) creative singing is the imaginative experience of organizing the elements of those configurations in newer and newer combinations. To do this the mind must be relaxed and free to concentrate on pure *Nāda*. This fundamental pleasure in our music rests on the merging of the sound produced by the voice with the *ādhāra-śruti*. The mind must be lost, so to say, to *tambūrā-śruti* and consciousness attuned to *Nāda*—by which is meant the quality as well as tonal variations of sound. This is a step in *Nādôpāsanā*, the spring-board, as it were, of creative art.

Voice culture gives to the muscles and cartilages of the vocal apparatus the necessary and essential practice for them to be sensitive and ready to follow the directions of the mind which should, like a good rider, hold the reins firmly, yet lightly. In the higher stages of the art, it is the Supra-mind which drives the mind. The latter, functioning in a lower key, acts on the muscles of the various parts of the body concerned with voice production.

LONG BREATH

The agency employed by the mind for singing is the breath. One can, therefore, hardly over-emphasize the need for practice in long breath. *Prāṇāyāma* is helpful in this respect. Sit in *Ānjanêya* pose. Rise with extended arms and breathe in. Breathe out saying *Hā Hā. Hai Hai, Thai Thai*

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Thakka Tôm. Give the voice regular practice in staying long, steadily and with evenness of volume, on *svarasthāna-s* beginning with *Madhya Shadja.*

It is important to note that one does not jump but glides into the other *svarasthāna,* initially employing the simplest *gamaka,* viz., *Jāru* or *Mīnd.* The air emanating from the *Nābhi* should smoothly proceed upward, fill the lungs, and act on the vocal cords following the directives of the mind. It is also important that the sound proceeding from the vocal cords should not be artificially resonated by rigid and assumed positions of the mouth. The whole thing should be a natural process, with the mouth as thoroughly relaxed as other parts of the body. If the mind is attuned to *Nāda,* with its various suggestions of *bhāva* arising out of variations in volume, pitch and timbre, the requisite positions of the mouth will automatically follow. We do not assume a rigid mouth when we go in for a sweet morsel of food !

SVARASTHANA-S

The initial practice should be on the twelve *svarasthāna-s* of the octave, each *sthāna* taken smoothly (and not "attacked") from a previous position which may be or may not be obvious. To cover all the *sthāna-s, Māyāmāḷavagouḷa, Dhīra-śankarābharaṇa, Kharaharapriyā and Mēchakalyāṇī* scales should be practised.

The *ādhāraśruti* and *kālapramāṇa* chosen should be those naturally suited to one's own voice. Articulation of *madhyamakāla* and *druta-kāla* should be done at the throat and not on parts of the mouth or nose.

The pattern of practice may be as follows :—

Sa-based : Sa.....Ṇi.....Sa; Sa.....Ṇi.....Ḍha.....Ṇi... Sa; Sa.....Ṇi.....Ḍha.....Ṛa.....Ḍha.....Ṇi.....Sa and, similarly, Sa Ri Sa ; Sa Ri Ga Ri Sa; Sa Ri Ga Ma Ga Ri Sa... etc.

Pa-based : Pa Ma Pa.....Pa Dha Pa. ....etc.

Ṡa-based : Ṡa Ṇi Ṡa .....Ṡa Ṛi Ṡa.....etc.

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The duration of stay on a *svara* may be gradually reduced and more *svara-s* could be taken in a single long breath. *Varja-svara* combinations also should be practised.

In all practice lessons it is advisable to sing *a-kāra* first and *svara* syllable next only. *Alaṅkāram-s* could perhaps be an exception.

The next step would be to practise with gradually increasing or decreasing volume—the "thick and thin" principle called *vallinam-mellinam*, on the same *svarasthāna* and in the passage from one *svara* to another. For, this is an essential element in art music.

At no stage of practice, even in the later stages when compositions are sung, should any exaggerated articulation of consonants—for the sake of words or *svara* syllables—be indulged in. A musical orientation throughout will guide articulation naturally, smoothly and pleasantly.

RAGA AND TALA

The exercises suggested above will give the student the ability to execute with ease and grace the *sañchāra-s* characteristic of rāga-s, as well as the others he may artistically perceive within the rāga.

Gamaka is the other important element in *Rāga-bhāva* and, therefore, *gamakaśuddha* (purity of *gamaka*) too must be aimed at. My studies on the subject lead me to think that the basic components of our *gamaka-s* are : accent, range and duration. To the student trained in the use of *jāru* and *vallinam-mellinam* the practice of other *gamaka-s*, including subtle *śruti-s*, comes rather easily.

At an early stage in the practice of scales and rāga-s, the mind must take in the factor of time-measure, i.e., Tāla. In order that Tāla may not exercise a terrorizing influence on melody, it should be begun from the basic unit, i.e., the single beat called *sarvalaghu*. Thus, along with *śrutiśuddha* and *gamaka-śuddha*, *laya-śuddha* also will be achieved. It will then be time to think of groupings of the time-unit into configurations of 8, 6, 7, 10, and so on.

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MENTAL ATTITUDE

The entire process of singing, including voice culture, should be a voluntary effort—a joyful experience. *Nāda* is the calm sea of quiet joy on which the student voyages. His boat is the voice, and it should not be leaky. *Śruti* is the rudder, and *Laya* the paddle; *Rāga-bhāva* the sail, and imagination the wind.

You must also develop the ability to appreciate good music. (This is not a mere question of physical fact or of aural sense, but one of mental recognition of sounds, their qualities, their combinations etc., without recourse to physical measurements.) Your effort should, therefore, be directed towards training your mind better and better in the understanding of finer values which go to make up music. Your teacher can certainly tell you where you are wrong, but it is only you who can make it right. Ultimately, you are your own teacher. Formal teachers can only aid you in improving your powers of understanding and discrimination.

1. Do not be in a hurry to go to the next song (and do not say what it should be) until you and your teacher are satisfied that you sing the previous song reasonably well.
2. Practice regularly, preferably in the mornings, giving particular attention to *vilamba kāla* and *mandara sthāyī sañchāra*. Fix your mind on the *śruti*, *laya* and *rāga bhāva*. Listen to your own voice, compare it with the tambūrā śruti and feel the thrill of merging with it. The North should remind us of our neglected values. While definitely keeping to our own style, we should regain the treasures of *śruti śuddha*, *vilamba kāla* and *mandara sthāyi sañchāra*. *Madhyamakāla* which is our forte, coupled with these, will earn universal appreciation.
3. Rāga-s are personalities in sound. So you must familiarise yourself more and more with them. Listen carefully to your teacher and other masters and get embedded in your mind the contours, distinctive phrases, *gamaka-s* and other nuances pertaining to

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each *rāga*. These form its flesh and blood. The *Ārôhaṇa-avarôhaṇa* forming the skeleton, as it were, of the rāga can take us upto a point and no farther.

4. *Laya or Kālapramāṇa* is the other important aspect. There is laya in everything that is done beautifully and in an orderly manner. *Tāla* aud *gati* are but different expressions of this basic rhythm. In Karnāṭak music it is necessary to keep the *Kālapramāṇa* constant during the singing of a piece—except, of course, occasionally when, for effect, a fast tempo is taken up in some Charaṇa-s. There is subdued *laya* even in the singing of *rāga* as may be evident from the Tavil-playing for Nāgasvara. The grasp of *laya* by the mind is most important. Though physical acts like beats and counts of the *tāla* do help, they will be of no avail if the mind has not grasped the basic rhythm.

5. Sing to yourself first, and then to others. If you, keenly critical of yourself, are pleased, the listener will also be pleased. Follow the example of Śabari who first tasted the fruits before offering them to Śri Rāma. Saint Tyāgarāja admires and envies the good fortune of Śabari in his beautiful song "*Entani Ne Varṇintunu*" in Mukhāri rāga. There is an implied advice in this to students of music : Follow Śabari. Śri Rama in the hearts of listeners likes most what you give after tasting yourself.

Says Tyāgarāja in his Kṛiti *Kaddanuvāriki* (*Tôḍi rāga*) :

Niddura nirākarinchi mudduga tambura baṭṭi
Śuddhamaina manasuchê susvaramutô (align)

"Casting off sleep, holding the beautiful (well-tuned) tambūrā, and pure at heart, sing in tuneful svara-s ....."

"*Śuddhamaina manasu*" indicates also that the mind of the singer should be peaceful and attuned to his tambūrā śruti. It is the mind which is the actual singer and the agency it employs is the breathing system acting on the muscles of the voice apparatus. The breath should always proceed from the

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Nābhi, deep down the diaphragm, fill the lungs and act on the muscles of the vocal cords. *Rasana*, i.e., the tongue, and *Nāsa*,the nose, come into use only for the purpose of pronouncing letters and manipulating the overtones of svara-s. That, I think, is the meaning of the phrase "*nābhi-hṛit-kaṇṭhā-rasana-nāsādulayandu*", used by Tyāgarāja in the song *Sobhillu Sapıasvara*. Time and again, he has stressed the need for the sound to emanate from the *Nābhi*. That svara is *su-svara* which finds its appropriate place in the context of the *bhāva* of the particular rāga and is produced by a continuous jet of air from the *nābhi*.

If Rāga is the soul of music, Tāla is the body. It is no use priding ourselves that we have hundreds of tāla-s, so long as no attempt is made to recapture the essential spirit of tāla, which is Sarvalaghu-śuddha or Laya-śuddha. Each tāla is made up of a particular number of units of time, and it is necessary to keep this unit uniform and smooth. The elements of beauty in tāla are *sama*, *atīta* and *anāgata*, which terms respectively mean that the significant svara or akshara of a melodic phrase falls on the beat, a little before it, or a little after. *Layaprastāra-s* which violate either the fundamental principle of uniformity and smoothness of the unit of time or the artistic principles of *sama*, *atīta* and *anāgata* are, to say the least, unsound.

The aggressive spirit which generally characterises the present day *laya-prastāra* and the undesirable effect it has on melody are very much the result of ignorance and the fear born out of it. To conquer the forces of ignoranee and fear, we must turn to the masters who gave us our music—to Purandaradāsa and Tyāgarāja in particular. Their insistence on *śruti* and *laya* would be evident from their holding the *tambūrā* in one hand and the *chiplā* in the other. The *chiplā* is not to be dismissed as a *Bhajana* instrument, nor are *Bhajana* and Concert to be divorced from each other. Students would do well to wield the *chiplā* while singing. This will give an uncommon insight into the nature of laya (which is the soul of Tāla) and help attain mastery over it with ease.

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7

Learning To Listen

IN entering the world of Indian music the Westerner enters a new world, so to speak. Nevertheless, the new world is very much a part of the world of Melody and Rhythm, only the configurations are different. Perhaps these are conditioned by geography and history. The Westerner who is accustomed to the landscape of pine trees will find a grove of banyan trees a new experience. But, to the open mind, this new experience is not only welcome but pleasing. Apart from the question of species the conditions on soil and climate would have a large say in the differences observed between the configurations—the pyramidal development characteristic of fine solids and the horizontal spread of liquids. To one who realises the inter-dependence of solids and liquids the complementary nature of Western and Indian music as parts of one whole would be obvious. If I remember well, the celebrated violinist, Yehudi Menuhin once compared Indian music to beautiful palm-leaf cottages on the banks of rivers and Western music to massive cathedrals on high ground.

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The problem of appreciation of an alien tradition in music, I venture to suggest, is really a problem of the closed mind. Mental inertia and prejudice do not allow man to move out easily from the rut, and even when he succeeds in doing so, he generally fastens his look on the non-essential aspects of a tradition different from his own. The interests of true knowledge, however, would call for a different spirit. One should dive deep into one's own tradition and recognise levels where the unity underlying diverse traditions will be perceived. Some of the ancient Indian musicologists have done this, but our modern interpretations of their words are not always satisfactory. If students of music in the two hemispheres will devote their energies to discovering more and more of the fundamental truths underlying music in its different manifestations, the problem of mutual understanding is not insoluble. I do not suggest that there can be a synthesis of Western and Eastern systems of music. To my knowledge, Science does not claim that the pine and the banyan can be cross-fertilized—in any event, a hybrid is undesirable. But I do visualise a world culture which will rejoice in a panoramic view of pines and banyans, pears and mangoes.

Let us consider the essential spirit of Indian music. *Rāga* as every one knows, is the soul of Indian music. To understand *rāga* one should divest oneself of pre-occupation with scales. The scale of *rāga* is but its skeleton. *Svara-s* are the flesh and blood and they pulsate around the note-positions indicated by the scale. The *śruti-s* (microtones), which are spoken of in our texts refer to the regions around note-positions, and their description is deliberately vague. They are *ananta* or infinite. Our *Śāstra-s* say this and, at the same time, speak of 22 positions for them. These obviously refer to narrower 'bands' within the broader spectrum. Discussions on the number of *śruti-s* whether it is 22, 24, 53 or 66—do not interest the musician who is a *nādôpāsaka* (dedicated student of Universal music).

There are virtually no staccato notes in Indian music, the whole process of singing being a continuous play of the breath on the muscles of the vocal cords. (Voice is considered the best instrument.) Every *svara* proceeds from another, with a continuity which is sometimes apparent and sometimes not.

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The curves described in the process, as also the pulsations of the *svara*, are termed *gamaka-s*, and the positions taken by *svara-s* in different contexts depend on the ethos of the *rāga*. The universal laws of consonance, assonance and dissonance are applied judiciously with reference to melody based on "persistence of audition". No Harmony, in the Western musical sense, is attempted.

Rāga-s again, are not ends in themselves. They are but means to an end. This will be evident to the careful observer of Indian music concerts. While listeners express their not-too-silent appreciation of the performer's handling of *rāga*, the moments when they are completely silenced and made to surrender their separate identities—the performer and the whole audience acting as one single consciousness—are those when the performer delineating the *rāga*, reaches the *tāra shaḍja* (octave of fundamental) and stays there in perfect consonance. *Shaḍja* inheres and transcends all *rāga*. Here seems to lie a great truth underlying Indian music, and I may illustrate it by a spiritual concept : the merging of the individual soul with the Oversoul. True, the *svara-s* leading up to the octave have to be faithfully intoned and *rāga* configurations apprehended ; but *rāga-s* are like the different gods or angels of Religion. Hindu religion does not stop with the gods. Our scriptures affirm that the One, called *Brahman*, manifests itself as the many gods, men, animals and all beings, sentient and non-sentient. Images in sound are not very different from images of gods. To the truly religious mind image-worship is but an exhilarating discipline meant for realising *Brahman*. Images are so many windows through which to peep into the Infinite. They are the means which are to be transcended, realizing that *Nâda brahman* (God who is sound) is the end. This has been revealed by saint-musicians, based on their own experience.

However, one need not subscribe to the idea of image-worship, nor be familiar with religious symbolism, to perceive the beauties of Indian music. The Muslim Ustads who are among the best musicians of the Hindustāni school owe their mastery of the art to their capacity to discard prejudice against image-worship, at any rate in regard to *rāga-s*. Centuries ago, Amir Khusrau, the great Muslim scholar and musician, was

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able to perceive the beauty of Indian music and proclaim its glory. It is the spirit of free inquiry characteristic of these great men that should animate the listener who wishes to derive enjoyment from Indian music.

From the practical point of view, let us analyse the difficulties that the well-meaning outsider faces when he listens to a concert of Indian music.

(*i*) *The constant drone of the tambūrā* : It may at once be stated that this is a fundamental requirement of Indian music, for it is against the background of the drone that the music derives its significance. It is like the colour of the background in a painting. Indian music is individualistic in the noblest sense of the word. The base or fundamental, called the *ādhāra-shaḍja*, of each musician is determined by himself to suit his physical and temperamental qualities.

Of the four strings of the tambūrā, two strings—the second and the third from left—are tuned in unison, and they speak the tonic, the *ādhāra shaḍja*. The fourth string is tuned to the tonic an octave below, and the first string to the dominant in the lower octave. A piece of wool or silk thread slid between the strings and the wide bridge produces a rich spectrum of overtones. Half-way between plucking and strumming, the four strings played in succession produce a drone; to be able to percieve the beauty of this tonal backdrop is the first requisite for the interested listener.

(*ii*) *The tones and their progression* : The tones produced by the voice, and even the instrument, do not generally go in for the notes of the equitempered scale. Intervals are derived by just intonation, forming an infinite multitude of tones. *Svara-s* form the tonal units of melody, and they move around the intervals, governed by the natural relationships of pure fifths and pure thirds, making the music more euphonious than can be heard from well-tempered tuning.

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The Westerner will miss modulation and the beauty of chords and their progression. But this difference has to be accepted, as we accept differences in dress and manners.

The major part of Indian music is "improvisation", but the English word does not convey the full import of the Indian word *manôdharma*. A closer approximation would be "creative imagination". The implication is that the musician raises himself to the plane of imagination that apprehends facts of beauty in sound—melody as well as rhythm—and engages himself in a form of "thinking" which employs the laws of aesthetics. At this plane, thinking and feeling are an integrated process. This, I suppose, is what is meant by "intuition".

(*iii*) *Improvisation in Rhythm* :Rhythm also is improvised in Indian music. When the performer executes a composition and follows it up with his own "improvisations" on it, he and the percussionist confine themselves to the particular *tāla* (time-cycle) in which the composition is set. In the case of the good artist there is correlation between melodic phrasing and rhythmic phrasing. Rhythm-bound melody should bear one of the following three relationships to the *Sama* or beat : significant *Svara-s* (embodied in letters or otherwise) falling *on* the beat, a unit *before* the beat, or a unit *after* it. These are the basic principles of *svara-laya-prastāra* (melodic-rhythmic-improvisation), and any virtuosity which violates these principles is mere acrobatics. It is to the beauty arising out of the artistic use of these three principles (called *sama, atīta* and *anāgata*) that the listener has to attune himself. *Rāga ālāpana* in flowing rhythm, but without time-cycle (though it is not difficult to bind the rhythm in time-cycle) is a form employed in Karnāṭak music, and it is called *Tāna*. Even the seemingly non-rhythmic rendering of *rāga* in slow pace has an undercurrent of rhythm in it.

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(*iv*) *The structure and content of compositions* : The word "composition" does not have the same meaning as in Western music. The absence of Harmony and Orchestration in Indian compositions would no doubt disappoint the new listener. It was perhaps this that made Herbert Spencer err, when he called Indian music "recitative" (*Literary Style and Music*).

In Karnāṭak music, compositions are melodic poems. They have words, sol-fa syllables or both. When words are there, it is not always for their meaning, much less for the surface meaning. *Bhāva* or feeling is the meaning that sublimates itself into *rāga* or mood. In classical music, the mood created is *aesthetic joy*. This, in its highest state, is Bliss which is the nature of the Supreme Being. Our *Śāstra-s* proclaim : *rasô vai sah*.

(*v*) *Tone-colour* : I admit that there is scope for improvement on the part of many of our concert musicians in respect of tone quality, but, at the same time, the Western listener should not look for those qualities which he generally associates with his own music. Melodic development in music proceeds here on a different basis, on the profuse use of graces, glides, curves and oscillations, and on a dynamics involving variations in pitch as well as in volume. For the sake of these, a certain amount of timbre and resonance has to be sacrificed. But above all, *the whole approach is inward*.

Indian music is essentially spiritual and is the product of plain living and high thinking. To the extent that there is compromise between the ideal and the practical there is bound to be a proportionate distortion of the art. Materialism and commercialism, and all the attendant errors of judgment, lead to wrong education in music, for both the musician and the listener. To the well-intentioned new entrant who wishes to enjoy the beauties of Indian music, it is not easy, therefore to sift the grain from the chaff. Even when he has discarded

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prejudice, there is not much guidance in the matter of selection. Apart from listening to music in concerts, demonstrations may help the enthusiastic Western listener to understand the aesthetic significance of what is performed.

Another worthwhile line for the new aspirant would be to take the trouble of going to the musician himself, for some musicians shun the public concert platform. To do this, he must cease to look for price-tags. In some countries, I am told, no one will be interested in a free music recital—even if it be by Bach or Beethoven come back to life !

Music, in all times and climes, has claimed to be a universal language. This is because it is the language of feeling which is universal. However there are obvious limitations. At the other extreme is the view that the best music appeals only to the select few and that it is never possible to transcend the barriers of systems, traditions, schools and coteries.

There is no knowing if such a music is art music or arbitrary music (the unsympathetic may call it jargon). By the universality of music is meant, I think, its elemental nature and, to the extent that this is present in music, it is bound to have more or less universal appeal. This is called, by our sages, *mārga saṅgīta* (music that is sought) and the different traditions are described as *deśi* (regional). It is also said that *mārga saṅgīta* resides in Heaven. Heaven means the Kingdom of God which lies within every one of us.

The fundamental laws of music are the same everywhere; only their application varies. It is attachment to form rather than to spirit which makes one tradition unacceptable to another. We build walls around ourselves and seldom look at the sky which is the common roof of all. It is so in organised religion, and so it is in social affairs. The East-West Music Conference should help to direct our eyes skyward or inward (if I may use mystic language), for therein abides in every being, the *ākāśa* (ether), the *nāda brahman* which pervades the Universe.

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8

On Compositions of Indian Music

A PICTURE of Purandaradāsa, father of the Southern tradition of Indian music, called Karnāṭak music, now finds a place in this august conservatoire.* It will be seen that the great composer has only a *tambūrā* and a pair of castanets (*chipḷā*) for his musical instruments. "No piano ? No Harmony? Then what is a composition in Indian music like ?" Let us see.

Friends here have probably also read in books that every Indian musician is a composer. They might be wondering if composing in Indian music is after all so simple as that. What the writers of those books mean is that the major part of a performance of Indian music consists of improvization. And they mainly refer to *Rāga Ālāpana* and *Pallavī* of Karnāṭak music and *Khyāl* of Hindustāni music (Northern tradition).

But compositions are different. They are melodic-rhythmic poems of lasting value. In Indian classical music, i.e.,

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high music, we deal with : 1. *Rāga-s* which are melodic themes having deep roots in tradition, and 2. *Tāla-s* which are rhythmic cycles having internal stressed points. Every *rāga* expresses a dominant mood or feeling, and every composition is a distinct essay in *rāga-tāla* complex. The tones of the octave do not proceed in rigid steps but rise as dynamic intervals called *svara-s*, in several shades and curves of emotional significance (*Illustration*).

They form a continuum analogous to the colour continuum in visual perception. Harmony in Western music, it seems to me, seeks to restore the emotional colour shades to standardized notes. Indian music retains the colours and shades in the natural way. And it employs Counterpoint in rhythm, which too has emotional significance. The *tambūrā* and *chipḷā* provide the composer with the necessary tone-rhythm apparatus.

As with every great art, a great Indian musical composition is the fruit of contemplative joy on the part of the skilled artist—a joy which transcends personal desires and springs from impersonal layers of the mind—spoken of as imagination and intuition. It is here that *Bhāva* or emotion is transmuted into *Rasa* or aesthetic delight. And it is this *Rasa* which communicates best.

Even as with a symphony, the composition of an Indian composer starts with an intensely felt *feeling*. It starts as a simple melodic phrase and flows into channels of *gamaka* (portamento) and *sañchāra* (melodic development). Where the evoking idea is musical, an appropriate verbal text matches it ; or, sometimes, a verbal or pictorial idea evokes a corresponding music—descriptive, as we have it in much of Western music. However, with the best of our compositions, such as Tyāgarāja's, the flow of ideas, melodic and verbal, is synchronous. Indian philosophy explains this phenomenon as *Sphôṭa*—the integral utterance having the full meaning of sound and sense.

We have many forms of composition in Indian music. The *Dhrupad* and the *Kṛiti* are architectonic melodies, and the text is usually devotional. The *Ṭhumrī* and the *Padam* are

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romantic and lyrical. Our performances have adopted stylized folk forms also—the *chêtī* and the *Kāvaḍi-chindu*, for instance. We have also *Rāga-mālikā-s* (garlands of *rāga-s*), sparklingly rhythm-oriented lyrics like the *Tiruppugal*, and *Tillānā-s* and *Tarānā-s* which use melodic and rhythmic "sol-fa" syllables. We have operatic and dance compositions also. Usually a composition consists of three movements. The time-cycle is maintained during the pauses between movements and is played by the accompanying percussion instrument.

Many friends here ask me if Western music is widely appreciated in India. Frankly, I should say no. It is because India has a highly developed system of melodic music evolved through centuries. As for each of us appreciating the other's tradition, it is needless to say that we should guard ourselves against "blinkers" of the mind.

India has *Rāga* and *Tāla*, the West has Harmony and Counterpoint. It is wrong to look for one in the other. For my part I have, during my brief stay here, tried to free myself of my own traditional notions and seen much beauty in Western music. It behoves the votaries of Western music to do likewise when they listen to Indian music.

There are virtually no staccato notes in high Indian music. Consequently the piano or any other key board instrument is not only unnecessary but undesirable. The whole music is a *flow* of melody, and it spreads horizontally like water, with waves and ripples, and even whirlpools. So, to look for beauty in Indian compositions, one has to look horizontally and not vertically. It appears to me that symphony music follows the configuration of fine solid accumulation, *viz.*, the pyramidal, To change the metaphor, Indian music is like a grove of Banyantrees spreading luxuriantly sideward and Western music like a park of neatly symmetric fir trees looking upward. The two are complementary, not contradictory.

I shall now illustrate the first movement of a *Kṛiti* of Tyāgarāja (1767-1847). The *Rāga* is *Śaṅkarābharaṇam* (falling on Major scale), and *Tāla Ādi* (Rhythm of eight, with stresses on the first, fifth and seventh). (*Illustration* : *Enduku peddala valê*).

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It would be clear that it is not only impracticable but undesirable to think of unification at the sophisticated level of *Rāga* and Symphony. But I do believe that there is much scope for cross-fertilization at the level of non-rāga music—particularly in Ballet, Opera and popular music. Well-conceived experiments in this direction may yield a corpus of World music and lead to better mutual understanding in due course.

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9

Excerpts From Conversations With Students

DURING one of my visits to the Banaras Hindu University scholars M. A. Dhaky and N. Ramanathan questioned me on several aspects of music and music appreciation.

"Professor Sadagopan, since you are familiar with both Karnāṭak and the Hindustāni systems of music, we hope to find answers to some of the questions which these days are uppermost in the minds of most musicologists and music lovers in India. Karnāṭak Music, for instance, finds no appeal to the North Indian audience, while on the other hand, a Hindustāni music concert does draw a large appreciative gathering in South India. Could you explain this contrasting behaviour ?"

"Well, I should think that the reasons are to be sought in some of the more fundamental aspects of music, of both the systems as rendered at present. The *primary virtue* of music as such lies in *tonal beauty* and this has been respected and adhered to more in the Hindustāni system. The musicians in the North religiously cultivated *susvara*, tunefulness, which

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obviously made Hindustāni music sonorous. There have also been Karnāṭak musicians who for certain were conscious of this necessity ; but unfortunately, amongst a large number of performers there arose a preoccupation with the *so-called intellectual* aspects of music, to the detriment of the primary values. The music tended to be more cerebral, and so less and less inspired. Presently, of course, there is a growing awareness in the direction of recapturing the primary values.

"When we come to the question of *appreciating* music, however, the secondary values become equally important. It is necessary to pay attention to the traditional values such as shades of *svara-s*, their 'dynamics', combinations, etc."

"But don't you think there are some factors inherently present in Karnāṭak music which inhibit, or shall we say, put a barrier in communication ? Take for instance the relatively brief importance (if not unimportance) of the *ālāpa* part and an overemphasis on the *sāhitya* part. Did not the old masters of Karnāṭak music—we have Mahā Vaidyanātha Iyer in mind—pay due, why, much attention to the *ālāpa* part ? After all, it is the *ālāpa* which is the very essence as well as the 'image proper' of a *rāga*".

"There are three levels of aesthetic appreciation : the *rañjaka*, which is 'skin-deep' (much of film music, for instance) ; then the 'mind-deep' which is *bhāvuka*, concerned with form and composition ; the highest or the transcendent is 'spirit-deep' this is the *rasika* level. South India had both an advantage and a disadvantage in having a rather large number of compositions. The advantage had been in the sphere of sustaining the interest of the masses in traditional art music. The disadvantage has been on the side of creativity".

"A small interruption, if you permit. Where does Ariyakuḍi's music stand, in your categorization of levels ?"

"Ariyakuḍi struck a *via media*. He presented the essence of a *rāga* in brief compass. He preferred to present his music on a *bhāvuka* level for the few and the many. And he dominated the concert platform for half a century, we must remember."

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"Coming back to our original question : Spirit-deep music has a sure impact on the audience, whether they understand it or not, does it not ?"

"Yes ; communication being at the deepest level, the listeners remain totally spellbound. Karnāṭak music, when rendered by a musician of calibre, is a case in point. Tiger Varadāchāriār was there ; my own Guru Tirukuruṅguḍi (Nāmakkal) Śēsha Aiyaṅgār was there—it is a pity you did not hear them. Well...the younger generation is indeed becoming sensitive to the artistic aspects of music, I would say."

"Do they cater to the 'middle taste' or does their music come in the category of *Rasika* ?"

"Well, let us see. Some of them do have in mind, and strive for, the transcendent."

"Who such ones do you think they are among the younger artists ?"

"Favourites of one are not always the favourites of the other ! I think M.D. Ramanathan and Balamurali Krishna today represent the two desirable extremes of Karnāṭak music."

"You mean the two opposite poles of the same reality ?"

"Yes, I suppose. But the 'poles' are really the ends of spiralling circles."

(ii)

From a conversation with Overseas students :

"In India, isn't there a sharp difference between the musics of the classes and the masses ?"

"Not so much as one would imagine. In the Indian tradition, the highest art music has been permeating to the masses, and there has been a constant exchange between the various levels. The temples have played a large part in this. Some of the most sophisticated *Pallavi-s* of Karnāṭak music can be traced to simple congregational songs of the people. When you have the chance to hear me sing the prestigious Pallavi, *Kṛishṇa Murārē Kēśava Murārē*....., you will yourself know this."

"What is the central theme of your songs ? Religion ?"

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"Of course, yes. But even the so-called religious sentiment is nothing but Love—love in its various facets. God-love predominates, no doubt, but there are songs of mundane love, too."

"You haven't developed much instrumental music organized on a large scale in India."

"Yes, because the voice, the most wonderful and versatile instrument, is still retained in the Indian tradition. The Indian musician is by and large a free man. The limitations of instruments are thus not passed on to the musicial tradition. With the minimum of accompanying instruments, the musician is able to contemplate better. However, one seldom gets the chance to listen to really good voice nowadays."

"Do you think that the Western music tradition can be adapted to Indian music ?"

"The answer is Yes and No. No, when the frame of reference is in *Rāga* ; yes, at other levels. Experiments can be done (are, as a matter of fact, being done) at the level of non-rāga music, particularly "ballet", "opera", popular, and film musics. Such experiments must be guided well by an understanding in depth of the principles of organization in the two traditions, and by sensitive cross-fertilization."

"The dominance of percussion that we hear generally in some of Indian recorded music reminds us of jazz. How do you explain it ?"

"The dominance of percussion in Indian music, as "fighting" rival to melody, is a recent development. It is against the spirit of traditional art music. It is for you to say how it is in jazz."

"Leaving aside the arithmetical calculations, how do you in practice, get your microtones called *śruti-s* ?"

"The practical performer who is an artist does not talk of arithmetical ratios. Like the painter getting his colour shades by the brush stroke the Indian artist-musician gets the tone-shades called *śruti-s* by his *judgement*—on voice, or *between the frets* on instruments. The concept of *śruti* is to be used (as our ancients did recognise it to be) only as a pointer and not a measure."

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(*iii*)

With Maitrī, Madhulih and Murali :

Maitrī : We hear much about the *guru-kula* tradition and loud wails that it has ceased to exist. What is your observation on this ?

Aṅṅā : Madhulih is here. I suggest that she speaks on this from the general point of view of the tradition, not confined to music. After all, musical learning followed the predominant practice in the other disciplines as well. Don't you think so, Madhulih ?

Madhulih : Certainly. The *guru-kula* concept is based on the analogy of the hereditary *kula*. As gowth and development are the product of the individual's continued reaction to the cultural environment, the family being the first and the closest, the teacher (*guru*) takes the place of the parent in the matter of education. He is loved, listened to and revered. Of course, the best *guru* is he that loves and cares for the student. A *guru* has many pupils, and they in turn teach others. This way, the process of teaching-learning goes on in the spirit or a family. Hence the term *guru-kula*.

Murali : Pardon me, may I ask a question ? You know how I respect the Indian scholastic tradition. But what is this that I hear ?—*Guru-s*, and their wives especially, treating the *Śishya-s* as unpaid servants, getting the best from them and giving them in return precious little by way of knowledge ?

Aṅṅā : Such a generalization, I think, does little justice to the tradition as such. In a decadent society we do come across such perversions even in a family *kula*, don't we ?, —parents treating children as their slaves ? This kind of tyranny passes off for parental responsibility, and is seldom condemned.

Murali : But *guru-s*, at least some of them, are said to have favoured their children, passing on their knowledge to them, *and them only*, and secreting it from the other pupils.

Aṅṅā : It could be true. Such *guru*-s could have been people who could not extend their love beyond their own family, hereditary I mean. And, besides, they could have been infected by the virus of callous commercialism.

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Maitrī: Such commercial *guru-s*, though a contradiction in terms, lacked the necessary broad perspective of culture, spirituality and philosophical insight that characterizes Indian music at its best. They catered to a ready-made audience of princes and courtiers or to the gallery. Many of them were ignorant of the *Śāstra-ic* background. Don't you think that such *guru-s* passed on more of parrot-talks and monkey-tricks than than the essence of our music ?

Aññā: You certainly have a point there. It is sad that many of them even discouraged their pupils from listening to and learning from others. But I do know of *guru-s* who encouraged their pupils to question and to discuss, and advised them to listen to other performers. This way they allowed ample scope for the individual student to grow.

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10

Musiconomy : Sastra-ic Research

ALAIN Danielou once refered to the "haphazard growth" of musicology in India.* In a sense, we must admit, the observation is true. After my discussions with other musicians and scholars, notably Mudikondan Venkatarama Ayyar of the Madras Music Academy, Prem Lata Sharma of the Banaras Hindu University and Dimitrjev Stefanovic of the Musicological Institute, Belgrade, I am confirmed in my view that much of what is doled out in the name of musicology (including music history) is ordering the mind farther and farther away from scientific-artistic truths, and from the very purpose of music. A sensitive understanding, practice, and appreciation of music is, one would agree, the major objective of musicology. Before the introduction of this term, the study of music stood for the total study of the art, its theory as well as its

*In "Music East-West", 1964 (Indian Council for Cultural Relations, New Delhi).

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practice. There was a healthy balance between things musical, and things said *about* music ; between imagination and reason, between suggestion and precision. Today, irrelevencies and misleading "Grammar" and "Theory" abound in such vast proportions that sensitive practitioners and listeners turn away from the very mention of the word "Musicology".

At the same time, this has produced a class of "neo-elites" whose minds are (dis-) ordered by rule-of-thumb grammar resulting in a host of fire-eating and fire-emitting feats that are acclaimed as "virtuosity". No wonder, the common man with taste seldom gets an opportunity to listen to music which lifts the mind and melts the heart. To him, therefore, the very term "classical music" is anathema.

It is not that we have no musicological literature that speaks to purpose. Thank heavens, we do. There is the monumental work of Subbarāma Dīkshitar, and belonging to a slightly differing tradition of Śingarāchārya, descriptive and suggestive *lakshaṇa-s* of rāga-s in the context of compositions published in notation by K.V. Srinivasa Iyengar. On the purely textual side we have a large area of scholarly works published by V. Raghavan.

P. Sambamoorthy, who had boundless enthusiasm for spreading music through instruction in schools, wrote and published profusely. Much of this was what had begun to be said in Telugu and Tamil since the last quarter of the last century. He added many things of his own. Mostly he wrote in English, and thus communicated with a larger circle and affected their thoughts, attitudes and values. He said many good things about music. Ironically, these were not much heeded by either his students or performing musicians. He asked students to *think*, but they were busy calculating ratios, working out fractions. He asked performers not to go in for "clever" technicalities at the expense of artistic values. But, the floodgates of haphazard theory, once opened, could not be easily shut.

At the Music Academy Conference at Madras in 1964, I made a plea for reorientation of musicological studies in

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postgraduate University level research. I outlined two lines of study :

(i) comprehensive and critical study of ancient music texts *at their source*,

and (ii) quest for the fundamental aesthetic values in our art.

My own interest has been to relate the two, the observations made in *Śāstrai-c* texts, and the observed facts in the music performance of the two generations that I know of personally. In order to distinguish this sphere of studies from the rest of musicology, I denote it by the term *Musiconomy*. Semantics apart, *-nomy* and *-logy* may be considered to indicate the *object* and *background* respectively. *Logos* and *Nomos* are related words indicating reason, law, etc., but *-nomy* is better derived from *nemein*, to manage. Reason alone cannot explain the facts of music, though reasonableness may help us accept them, providing an infrastructure for purposeful *lakshaṇa*, and the *terra firma* for the smooth functioning of aesthetic feeling and imagination on a well-ordered mind. The spirit of musiconomy is embodied in the emblem that I now present before you* : a laughing child in a flying chariot. The laughing child symbolises a relaxed state of mind drawing sustenance from *Ātmānanda*. Childhood also denotes innocense and purity. (Cf. the wisdom of the Veda-s, *Pāṇḍityam nirvidyā bālyēna tiṣṭhāsēt* : Forget your learning and sit like a child.) The flying chariot denotes movement on smooth wheels on the *terra firma* of "rules and regulations", of grammar and theory, and soaring into flights of aesthetic delight on wings of imagination and feeling.

In approaching music texts the student must equip himself with an inquiring mind, *combined with* an artistic sensibility. Research, particularly in art, is a total process, and *a quest*, which, includes the twin processes of *inquiry* (which is more of the mind), and *search* (which is more of the heart). Elsewhere too, I have suggested that music studies should combine *Śāstra* and *Sampradāya*, *Lakshaṇa* and *Lakshya*.

---

*The *Tyāga Bhārati* emblem.

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Let me illstrate the dangers of a dichotomised approach to *Śastra-s*. Somanātha in his *Rāga Vibodha* says :

Asapā tu rêvaguptī rinyāsāmśagraha.....

and explains *Asapā* as *Shadjapañchamahīna* in the commentary. A Tamil translator of the work, perhaps let down by the author's explanation, translated the commentary as "In the rāga Revaguptī, the Shaḍja and Pañchama are *not pure*" (whatever *that* means !). This absurd twisting of the original throws no light on the structure of Revaguptī. But if the statement were viewed in historical perspective, it would be clear that Somanātha *in fact meant* that Shaḍja and Pañchama are absent, for the progression

Ri Ga Ma Dha Ni Ri

on the (Karnāṭak) *Śuddha* scale yields the all-too-famliar Revaguptī of present day Karnāṭak music.

All our *Śāstra-s* agree that music should not be divorced from sweetness of tone, feeling and mood. The study of Śāstra-s must therefore lead to a more aesthetic approach in performance. The modern trends of pre-determined arithmetical calculations in tāla, the singing of rāga-s as meḷa-s with scant regard for their melodic qualities, and the undue emphasis on the text of compositions, are contrary to the spirit of our Śāstra-s.

And finally, a word about choosing one's music texts for study. It is unwise to label treatises as belonging to Hindustāni music or Karnātak music. Some of the texts of the one tradition yield valuable clues to the understanding of the other. The Karnātak rāga-s Madhyamādi ("Madhyamāvati") and Sāveri for instance, have a prominent place in the Saṅgīta Pārijāta of Ahôbala and Rāgatatvavibôdha of Śrīnivāsa respectively, popularly regarded as "North Indian" music texts.

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11

Some Aspects of Raga

AT the outset let us recognize that, in Karnāṭak music, the term Rāga is not always used in the same sense.

For instance when we say that the *rāga* of the Dikshitar kṛiti "*Māyē tvam yā hi*," is Taraṅgiṇī or Śuddhataraṅgiṇī we mean that particular tune. As far as I know this rāga begins and ends with the composition. No artist to my knowledge has attempted to elaborate on the melodic picture presented by the kṛiti, and I do not think it can be elaborated in a way that the whole enlarged picture has a distinct character about it and does not suggest a patch-work of other well-known rāga-s.

[ILLUSTRATION BY SINGING]

That was one meaning, a rather loose meaning, of the term Rāga. An essential condition of Rāga is an inherent potentiality for elaboration. Rāga means melodic theme. As in verbal thought, a theme has a central idea which can be expressed in a sentence, a paragraph, or an essay. Rich rāga-s lend themselves to elaborate treatment into an essay or even a

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thesis. There are other rāga-s which can be elaborated only to a certain extent, say a paragraph. All the same, the principle of a central unitary idea which can be expanded is a necessary condition for a melodic picture to be termed Rāga in its best sense, as understood in Indian music.

The advent of stringed instruments with twelve frets to an octave threw open a vast range of possibilities in the discovery of rāga-s around scales or *mêḷa-s*, ably propounded by Veṅkaṭamakhin as the 72-*Mêḷa* scheme. Rāga-s of earlier origin were classified under this scheme later, variously by various writers on music. All the time, however, the writers and musicians should have been conscious of the limitations of the classification. More things were *understood* then, than now. Rāga-s which evolved after the *Mêḷa* scheme were the result of aesthetic search by sensitive musicians *around* the scale positions and *not on* them. *Kharaharapriyā*, *Chakravākam*, *Vāchaspati*, *Harikāmbhōji* and *Simhêndramadhyamam* are such rāga-s. The mere scale does not produce the rāga. It is when the artist sensitively handles the *svarasthāna-s* of the scale—lingering on some, passing over with but a slight touch on some others, going in for distant *svara-s* in various curves, shaking some and not shaking others, and so on—that Rāga (which is derived from its original meaning of *Rakti* or pleasing quality) is born. So when we refer to all the scales as rāga-s we again use the word in a loose sense of the term. This is the second meaning of Rāga in use today.

The true meaning of Rāga has been suggested, namely, that it is a pleasing melodic theme. Now let us go into some of its details, in a quasi-technical way. Many of the characteristics (*lakshaṇa*) of *Jāti* of ancient days, from which the concept of Rāga was derived, are applicable to Rāga. But some have lost their significance.

ग्रहांशौ तारमन्द्रौ च न्यासापन्यास एव च ।
अल्पत्वं च बहुत्वं च षाडवौडविते तथा ॥

Graha referred to the beginning *svara*, *i.e. svara* on which a melodic piece was begun. For a long time, it would appear, a rāga was recognized by a prominent composition in it. Later

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on, as far as we know from Purandaraḍāsa in regard to Karnāṭāk music, more pieces in different tunes falling within the same melodic idea or theme sprang up. In the hands of Tyāgarāja and his contemporaries many of the well-known rāga-s assumed larger dimensions, and in each rāga these great composers were able to distinguish more than one *graha-svara*. We have now to take the meaning of *graha-svara* with this qualification.

Amśa is the pivotal svara of Rāga. It is also called *Vāḍi* or *Jīvasvara*. Though we do not speak much about it in Karnāṭak music now-a-days it is still the most essential element of Rāga as handled by the good musician. It is not only with reference to the *Ādhāra-Shaḍja* but also with reference to the *Amśa-svara* or *svara-s* (for there may be more than one for a rāga) that Rāga derives its significance and individuality.

Nyāsa or the ending note, referred to in the olden days, also had its origin with reference to *Jāti*. It is still active today in our rāga-s, though not to the same extent as *Amśa*. This can be seen, for instance, in the difference between *Pantuvarāḷi* and *Pūrvikalyāṇi*.

[ILLUSTRATION BY SINGING]

Tāra and *Mandara* referred to the upper and lower limits of *Jāti* and were applicable to Rāga until recently—until the differene between *Mèḷa* and Rāga tended to fizzle out in the hands of insensitive musicians. In traditional (the term in its best sense means organic and aesthetic) renderings, however, we notice *Tāra* and *Mandara* even today.

[ILLUSTRATION]

Rāga : Nīlāmbari and Ānandabhairavi

Alpatva (sparing use) and *Bahutva* (profuse use) of *svara-s* are also very much evident in a good rendering of Rāga.

[ILLUSTRATION]

Rāga : Ārabhi, Dèvagāndhāri

As with all knowledge and pleasure, association with an intensely lived experience forms an important part of Rāga

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appreciation. But it is not association alone that gives aesthetic pleasure in Rāga. Elemental values of music—tone-quality. *Samvādi* (consonance) *Anuvādi* (assonance) and *Vivādi* (dissonance) as applied to melodic progression—form the basic principles of Rāga, and the good musician employs them judiciously. In Rāga these principles operate around the *Amśa-svara* which has to be firmly grasped by the musician. The other elements such as *Nyāsa, Alpatva, sañchāra-s* and *gamaka-s* (called *Sthāya-Vāga* in our *Śāstra-s*) etc., are determined by this basic loyalty to *Amśa-svara*.

[ILLUSTRATION BY SINGING]

Rāga arises out of '*svara*'-*s*, but a basic mistake is made when we translate the term *Svara* as note. The term "note" in Western musical terminology denotes a tone of fixed pitch value; it is what is noted down; it has duration. It is not easy, for anyone who has grown in this kind of consciousness. Western or Indian, not to think of *svara-s* as "impure notes" "Tone" is a better translation, provided we make it clear that what is meant is not only the tonal position but also the tonal interval, including *śruti-s* which make up the tone. Why not we use *svara* as such ? The sensitive Indian musician and listener are both conscious of the fact that *Svara*, deriving from a combination of *sva*-and *rañj/raṅg*, means a beautiful and colourful tone and that it admits, as in the beauties of natural phenomena around us, of a variety of intermediate positions (*śruti-s*), glides (*jāru/mīnd*), graces (*anusvara/alaṅkāra*), portemento (*gamaka*), dynamics (*svara-kāku*), and so on. It is these that play a major role in individual style.

We now proceed to a consideration of how *svara* combinations lead us gradually from recitation to *Rāga*.

(An important point to note in this connection is that *svara* does not mean "note" which is crucified to a fixed frequrncy. It denotes a range within which the note can move freely and beautifully as perceived by the musician within the ethos of the rāga.)

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[ILLUSTRATION BY SINGING]

Ārchika as in Temple *Archanā*	—employing one *svara*	(with latitude of accent suggesting contiguous *svara*-s)
Gāthika (as in Ballad)	,, 2 *svara-s*	,,
Sāmika (simple *Sāman*)	,, 3 *svara-s*	,,
Svarāntara (*maguḍi* tune)	,, 4 *svara-s*	,,
The beginning of *Rāga*	,, 5 *svara-s*	,,

It will be seen that the *svara-s S R G M P* alone do not yield *Rāga* in the sense of distinctive colourful configuration of melody. They have to be dispersed in the two tetrachords and operated on according to the principles of *samvāda*, *vivāda*, and *anuvāda*.

The first thing to do, therefore, in *Rāga*, for a distinctive *Rūpa* is to find out the *vādi-svara*(*s*). The *samvādī*(*s*) will be in the other tetrachord. To the extent that there is richness of *Vādi-Samvādi* relationship, there is *Rāga* in its essential sense of *raṅga*/*rañjana*, and it also gives rise to identifiable *Rūpa*. *Vivādī-s* have to be found by sensitive experiment and experience and not by blind application of the rule which says that they are either 2 or 20 *śruti-s* apart. Then come the remaining *svara-s*, *anu-vādī-s*, and it is largely on these that *Rāga* progresses. Let us see an example.

[DEMONSTRATION BY SINGING]

Rāga : Pantuvarāḷi

Much of the present day expositions of Pantuvarāḷi *rāga* ("*Rāmakrī*" was the earlier name for it) even when it pleases, does so *not* because of the inherent beauty of *svara-combinations* pertaining to the *rāga* but because of the tone quality of the performed music. Otherwise, these would be sterile exercises in the scale known as Kāmavardhini. In other words,

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Rāga-rūpa is missing. If we examine Pantuvarāḷi *rāga*, we would find this :

Vādī : Dhaivata

Saṃvādī : Ṛishabha

Vivādī-s : Nishāda and its counterpart, Gāndhāra.

In satisfactory renderings of this *rāga* we may notice that the *vivādī*-svara-s are handled delicately by employing one of the following principles :

Alpatva

Kampana

Svara-kāku of diminishing volume.

[ILLUSTRATION BY SINGING]

Rāga : Tōḍi

Samvāda and *Anuvāda* apply to *svara*-phrases (sthāya-s) equally as to *svara-s*.

[ILLUSTRATION BY SINGING]

Rāga-s : Dēvagāndhāri, Sourāshṭram

The foregoing have been mere suggestions for the directions in which to look for *Rāga-rūpa*. *Rāga-bhāva* will be taken up later. I shall presently perform some *rāga-s* in a way which will illustrate the ideas mentioned hereinbefore. I should like to point out that not all the world's *lakshaṇa-jñāna* will avail, unless the musician assimilates *lakshaṇa* in his consciousness and contemplates on the *Rāga-rūpa* in relaxation born of *Ānanda*. He must contemplate on the *vādi-svara* (also known as *jīva-svara*). And he must contemplate on the image of the *rāga* in its essential aspects.

On an analogy with the well-known imagery of *Rāma-Paṭṭābhishēka*, here is a *ślôka*. It says :

वामे वादिसुता पुरो गुरुवरः पश्चात्सुशास्त्राकृतिः
सत्तन्त्री सुलयश्च पार्श्वदलयोः वाग्वादिकोणेषु च ।
सुग्रीवश्च विभूषणश्च युवराट् श्रद्धासुतो मर्मविद्
मध्ये भावविशेषदीप्तमुतनुं रागं भजे नादजम् ॥

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With *Samvādī* (born of *Vādī*) seated on the left, the inspiring *Guru* in front, the body of good *Śāstra-s* behind, string and percussion standing on either side ; and, in the four corners—the good voiced one, the suitably ornamented one, the *śraddhā*-born prince, and the wise knower of subtleties—thus sits in the centre, the beautiful configuration of *Rāga*, born of *Nāda*, illumined by *characteristic Bhāva*.

[PERFORMANCE]

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12

Aesthetics of Some Karnatak Musical Forms

AN inside view of aesthetic experience—and that, I believe, is what is expected of an artist-participant in a seminar like this—does not lend itself easily to verbalisation. All the same, we shall see if some analysis can be made. We shall depend more on illustration and direct communication through the art. We are concerned here with the high-art tradition of Southern India known as classical Karnāṭak music. Our study will be illustrative, not exhaustive. In view of the limited time available we shall consider three most important forms of Karnāṭak music *viz.*, the Tāna-Varṇam, the Kṛiti and the Pallavi.

The essential basis of musical experience is joy. Artistic joy derives its birth and sustenance from *Ānanda* or Bliss, our innermost nature, and its external garb from the secondary aspects of art, of form and style. He is an artist who has his Being in the centre and mediates between the inner Heaven and the outer Earth.

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In line with the Indian music tradition, organised melodic forms in Karnāṭak music are compounded of *Rāga, Tāla* and *Pada*.

"*Gāndharvam trividham vidyāt svara tāla padātmakam*"
—*Bharata*

Pada here is used in its broader sense of syllabic structure not necessarily having formal meaning.

[ILLUSTRATION]

The birth of a song
A.....U.....M.....
Ha Ha Hu Hu Hum
Melody with temporal proportion (rhythm inplicit)
Melody with even, rhythmic flow (rhythm 'surfacing')
Tāla or cyclic time-figure
A song ('*Śri Gaṇanātha*'—an elementary *Gītam*)

The two most characteristic features of Karnāṭak music are :

1. *Kampita Gamaka*
2. *Madhyamakāla* or *Tāna* (Medium tempo)

These, we may observe, belong to the higher degree of speed, the double, as compared with Hindustāni music.

The aesthetic significance of the *Kampita gamaka* would seem to lie in a principle of reconciliation between the demands of scale position (a major factor in the South Indian consciousness) and of compelling artistic interval.

[ILLUSTRATION]

Kampita gamaka—It is analogous to the ripple of water and suggests *ārdratā* or the moisture of heart.

Tāna Varṇam ('Viriboṇi')

Tāna Varṇam is a composition both for practice and performance ; both instructive and enjoyable. It enshrines a characteristic ethos of Karnāṭak music, i. e., *Madhyamakāla*.

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Basically it seems to be an instrumental composition because the words have little or no significance. Purely musical, the *rāga* progressing along the even flow of rhythm (*sarva-laghu*), the text is there by sufferance. There is much *Karshaṇa* or stretching of syllables, which is a necessary characteristic of this type of song.

Padam lakshaṇa saṁyuktam yadā varṇo anukarshati,
Tadā varṇasya nishpattirjñeyā svara samudbhavā,

— *Nāṭya Śāstra 29 : 18.*

Till recently undifferentiated from the general compositional type known as *Kīrtana* (praise, i.e., praise of the Lord, for that is almost always the theme of Indian song), the *Kṛiti* is distinguished by the dominance of *Dhātu* (melodic line) over *Mātu* (text).

The three most outstanding composers of Kṛiti were Tyāgarāja, Muttuswami Dīkshitar and Śyāmā Śāstri (all of the 18th—19th cent.), known as the Karnāṭak Music Trinity. Their compositions are available to us in more or less authentic versions through *Guru-śishya pāramparya*, and it is to these versions that we refer now.

These three composers in a large measure laid the infrastructure of the musical consciousness of South India. Tyagarāja's compositions, a major portion of which is in Ādi Tāla of 8 (4+2+2) mātrā-s, breathe the spirit of the *Khyāl* of Hindustāni music. His typical compositions have a large degree of *Karshaṇa*, i. e., fewer words stretched over longer music. (His Pañcharatna kṛitī-s are an exception to this rule.)

[ILLUSTRATION]

A Kṛiti of Tyāgarāja in Ādi tāḷa ('*Enduku peddala*,' Rāga Śankarābharaṇam)

Dikshitar's compositions remind us of the *Dhrupad*, and a large number of them are in Rūpaka tāla (Karnāṭak) of 6 (2+4) mātrā-s.

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[ILLUSTRATION]

A Kṛiti of Muttuswāmi Dīkshitar in Rūpaka Tāla ('*Śri Subrahmaṇyāya*': *Rāga Kāmbhoji*).

Śyāma Śāstri specialised in the Tripuṭa/Chāpu tāla of 7 (3+4, or its obverse, 4+3) mātrā-s—a near relation, so to say, of the Ḍhamār in Hindustāni music.

[ILLUSTRATION]

A *Kṛiti* of Śyāma Śāstri in Chāpu Tāla ('*Ninnu vināga mari*', Rāga Pūrvi Kalyāṇi)

Rhythm, as was seen earlier, becomes manifest by the principle of accent or beat. On-beat is called *Sama*, and off-beat *Vishama*. Vishama is again distinguishable as pre-beat and post-beat—*Atīta* and *Anāgata* according to current terminology in Karnāṭak music.

The on-beat and off-beat aesthetic principle operates not only in regard to the opening verbal accent of the section of the song but also in the internal arrangement.

[ILLUSTRATION]

x Verbal accent

‖ main tāḷa beat or accent

| secondary tāḷa beat or accent

Opening line of Kriti '*Enduku peddaḷa*'

```
‖             |     |     ‖
o o o o o o o o o o o o o o o o
  x           x  x        x
```

Let us compare this arrangement with that of a typical *Pallavi*, which is an improvisational from with just one line of song.

[LLUSTRATION]

('*Mandahāsavadanā—Harē Śri Kṛishṇā*')

```
‖             |     |     ‖
o o o o o o o o o o o o o o o o
  x           x     x
```

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The central beat of tāla, called *Arudi* in Karnāṭak music (psychological equivalent of the *Sama* of Hindustāni music) is the main resting point in the cyclic time-figure. In the typical Kṛiti of Tyāgarāja quoted above, the last syllable of the first part (*pūrvāṅga*) of song-line ends a little before the central beat, and the music passes over the beat in silence or cadence, to the second half (*uttarāṅga*). This gives a feeling of tranquil joy (*viśrānti*) for the intervening peace is a musical silence. There is total absence of confict, even of artistic conflict (of emotions) envisaged in the defractions of the one single *Raṣa* (*Raśo vai saḥ*) into 8 or more other rasas. The play of emotions rooted in *Śānti* continue-s until the Kṛiti ends, and is made explicit by the verbal correlate contained in the song.

On the other hand, in a typical Pallavi the first part of the song line ends on the *Arudi* or *Sama*, the resting point. The peace of the *Sama* here is not passed over but arrived at: it is the goal. This psychological rhythmic centre is inviolable and has to be maintained along with even rhythmic flow, irrespective of whatever technical virtuosity is displayed. (Or, at any rate, it was so till the early thirties of this century, when the whole orientation of classical music was towards peace, and music was meant to be soothing.) The secondary and tertiary roles are played by the starting point (*graha*) of the first part (*purvāṅga*) and that of the second part (*uttarāṅga*) of the Pallavi line.

In the singing of Pallavi, mere arithmetical approach to the question of rhythmic improvisation displays a woeful lack of touch with the aesthetic soul of traditional Karnāṭak music. What does the musician do when singing to *tāla*? We speak of measuring time, counting time, beating time. But this is a gross view, an external, peripheral approach. The use of such words has contributed not a little to the coarsening of Karnāṭak music. The musician *feels* the rhythm of song as well as of improvization. His mind swings to the rhythm and its cyclic configuration, the particular *tāla*. He pulsates with it. Tāla in a song is not merely the cyclic time figure that it independently is, but the rhythmic frame of reference for the movement of melody. Counting and beating are not

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imperatives. If at all, they have to be gentle, not aggressive. When a second person joins with the *mṛidaṅgam*, he *accompanies* the musician. He is expected to provide the rhythmic "background" for the unfolding "picture" of the melody. For doing this he must be sensible enough to grasp the rhythmic flow of the melody. This sense cannot be got by arithmetical calculations, which are the easiest things to do. Calculations, conscious and long-winding, belong to the rational part of the mind. They have a sort of dehydrating effect. By overdoing these both singer and percussionist tend to become strangers to the feeling for the rhythm of the song. There is no play of imagination either. In the absence of these two the effort, however spectacular, is not art.

Before concluding, I should like to stress on the need to get to the core of things by scientific discipline— 'science' not restricted to material sciences, but comprehending the spiritual science of Yoga—and to expand organically from the centre towards the periphery. "Seriousness" will then mean joy, for Bliss is our inner nature. Many so-called complexities will then prove mere mental constructs, or rather obstructs, as in the case of Sūḷa tāḷa of Hindustāni music, the equivalent of Maṭya tāḷa of Karnāṭak music :

1	2	3	4	1	2	1	2	3	4
I	o	o	o	I	o	I	o	o	o

This is supposed to be a difficult and hence rare tāḷa. But this tāḷa is not rare at all. It has been ringing throughout the land for some four centuries now, in Tulasidāsa's Chaupāi.

[ILLUSTRATION]

'*Raghukularīti sadāchaliāī*'

In Karnāṭak music too, the case is not different. The Maṭya tāḷa is supposed to be "rare" and "difficult". What generally passes off for Jhampa or Khaṇḍa Chāpu is but Maṭya tāḷa in double speed, but even so it is found to be difficult. It is again a question of approach. The external approach is painful and perplexing. Like Tulasidāsa, Purandaradāsa, the father of Karnātak music, sang in this tāḷa which comes naturally to a soul in beatitude.

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[ILLUSTRATION]

Idu bhāgya idubhāgya (Rāga Pantuvarāḷi)

The figure 4—2—4 is quite a parallel with H—O—H, the composition of water, simple *Aqua*. It is very difficult indeed to combine Hydrogen and Oxygen in such a proportion and produce water. But, in Nature, it is the most basic thing, the very basis of life. It is only when the artist communicates with this substratum of Being, that he communicates best.

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13

Basic Relationships Between Music and Dance

ANY inquiry or search,* scientific or artistic, leads to findings which are, in the nature of things, conditioned by the assumptions of the question itself. The question that is generally put is : "What—this *or* that ?" Wisdom, however, would seem to lie in the ability to recognise that the "this *and* that" answer is possible. The child, which everyone says is nearest to God, has this wisdom. When asked to choose (and be free to say) between two interesting things, say, two different sweets held in our hands, it would say : "I want this *and* that". It was this semi-divine or sensitive artistic approach, that made Vīṇā Dhanammāḷ of fragrant memory resolve the question, "Music *or* Dance for Bālā ?" in the way she did. "Bālā will have music *and* dance", she said. Result : We have

* I distinguish between the two words thus : Inquiry is more of the "head", and Search more of the "heart". "Quest" may suitably denote the total process.

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a Bālasaraswatī of such eminence in *Bharatanāṭya*, the "classical" dance counterpart of Karnātak music—or *Sadir*, as it was called till the early years of this century.

My *Guru-s*, 'Nāmakkal" Śēsha Aiyaṅgār of Tirukuruṅguḍi and Rāmānuja Aiyaṅgār of Ariyakuḍi, were great friends of Dhanammāḷ and shared with her the passion for refinement and suggestiveness in their music. I offer my respectful homage to them, my additional Musical Trinity, and invoke their blessings on my humble effort this morning.

As the title indicates, our studies will centre around factors in the inter-relatedness of music and dance. The need for fundamental research in our traditions and treatises was stressed by me in my paper at the 38th Conference (*vide* Madras Music Academy Journal Volume XXXVI). In a sense, today's paper-cum-demonstration is a continuation of the last paper, for we shall begin from where we left—*Ānanda* or inner JOY, the source of all Life and Art. From these humble beginnings, let us see if we are able to reach the heights of classicality.

So then, this is our first proposition, *viz.*, that both Music and Dance have their common source in Joy. Both are inextricably inter-twined twin expressions of inner Beauty. The common stem is JOY, or *Ānanda*, rooted in BLISS or *Paramānanda*. It is the dance of the spirit which is externalized as music for the ear, and the music of the spirit as dance for the eye.

The vital essence of *Rasa* (another name for *Ānanda*) suggests fluidity, the "elixir of life". Characteristic of fluids, it has no form of its own. It takes many forms, conditioned by the changing nature of spacio-temporal norms.

In our study today, we shall concern ourselves mainly with the basic relationships. When I try to illustrate, please look not for technique or formalism, much less for virtuosity.

Pleasure and happiness, arising out of artistic experience, are applied Joy. Amongst the various expressions of joy, one that seems to be quite basic is Ha Ha Hu Hu.

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[ILLUSTRATION]

(along with a child participant) :

Hā	Hā	Hā	Hā	.....
Hū	Hū	Hū	Hū	.....

(Incidentally, these twin sounds, Hāhā-Hūhū, are the names of two leading *Gandharva-s* according to our *Śāstra-ic* tradition.

Hai	Hai	Hai	Hai	.....
Haiya	Haiya	Haiya	Haiya	.....
Jai	Jai	Jai	Jai	.....
Jaiya	Jaiya	Jaiya	Jaiya	.....

'*Hai*' sounds as 'High' in English. *Hāi* in South Indian venraculars means peace, tranquillity. *Jai* in Sanskṛit means success.

We proceed to : 1. Jingles and 2. Rhymes. These have rhythm and euphony. Dancing to these songs, in a sort of eurhythmics, we can see the basic relationship between music and dance at the primary level, *viz.*, cathartic, or releasing of tension. In functional and occupational songs like *boatman's songs* and *cartman's songs*, we may again notice the natural marriage of song and dance.

[ILLUSTRATION]

Folk songs.

Thus, Rhythm is the basis of both music and dance.

Rhythm flows, and we have movement of tone in music, and of body in dance. The movement, though apparently outward, is really spiralling inward, to our original home, *i.e.*, *Ānanda*. Here is a story-song based on the well known "Kolu-kolu Kannē" story. Only, in this story-song it is not a mere dirty fly, but a honey-bee, that goes around asking other creatures for its own name. Also, the calf and other creatures are more helpful and co-operative than in the original story. They march together with a rhythmic movement that elevates them throughout the long journey. And, in the end, the honey-bee

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learns not only its name but also of its original home. This *Ātmajñāna*, or self-realization, triggers off a series of self-realizations in the other creatures as well. As a result, they all dance around jumping in joy, singing: "Joy is our home, Infinite our names."

[ILLUSTRATION]

...nom tom nom tom nom tom
ānandam, anatntam, ānandam, anantam... ...

Gliding into Tānam

This kind of *Tānam*, as we call it in Karnāṭak music, or *Tômnôm* as they have it in the Hindustāni *Dhrupad* singing, is the stage where the flow of artistic feeling, common to music and dance, gradually takes shape as form. This flow-form has grace of phrase and accent but not a cyclic form as in contemporary *tāla-s* of Indian music.

We have noted that any art-experience, music and dance in particular, is the externalization of the inner joy experiencing the beauty of Being and Becoming. This inner joy at its highest is Peace, or *Śānti*. In art music, it manifests itself in the slow tempo of *Vilamba-kāla*.

[ILLUSTRATION]
Rāga and *Śloka*

In the next stage, what may be called rippling joy comes out as medium tempo or *madhyama-kāla*; and, in the third stage, "bubbling joy" manifests itself as fast tempo, or *druta-kāla*. It is not as if these different degrees are water-tight compartments. In artistic experience these intermingle with natural ease, and even take up intermediary degrees.

The very word *gati* (gait) implies walking. I have an observation to make on the pattern of musical performance where the singer *sits* and sings. While no doubt we have heard and are hearing some of the best music from sitting performers, I cannot help feeling that standing performers, as in *Harikathā*, could enter better into the spirit of music, and other things being equal, give us a music which is better than

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the sitting best. In other words, if the musician can experience his music as a totality of music and dance, he would rise to his best, as did some of the great masters who gave us our music, such as Purandaradāsa and Tyāgarāja. In our own times we have seen the Late Gopālakṛishṇa Bhāgavatar of Pudukōṭṭai, who gave us glimpses into the basic elements of our music and dance. He danced the dance of the Spirit.

A word about Mime, or *Abhinaya*. It comes as the final fruition, both in Dance and Song. When Dhanammāḷ or Jayammāḷ spoke of dancing to the Rāga-bhāva (*vide* Bālasaraswati's reference yesterday), they were making an exquisite refinement of the then current dance tradition. It implied the perfect matching of Rāga-bhāva and Sāhitya-bhāva, or *Dhātu-mātu-samanvaya*, or *Samyôga*.

Now to illustration, in what I call the "free" classical style.

[PERFORMANCE—STANDING AND DANCING]

Invocation : *Ānanda-naṭanaprakāśam*

Tāna-varṇam

Kṛiti

Rāgām-Tānam-Pallavi

Ślokam-Viruttam

Kāvaḍi-chindu

A "Song for Life" :
[composer : "Śēshadāsa"]

Tillānā (Tāla : Simhanandanam)
[composer : "Śēshadāsa"]

"Maṅgaḷam" : *Ānandam Tandān* :
[composer : "Śēshadāsa"]

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14

Sruti-s in Raga Development

THANKS to the dominance of the scalar conception of Rāga based on supposedly fixed svara-s (Cf. svara sthāna-s) over some two decades, we have now a plethora of pedestrian music. *Śāstra-sampradāya Saṅgīta*, or "classical music" as we speak of it, music as a developed art, music that is delightful, intelligent (as distinguished from "intellectual") and uplifting, lingers here and there. On the whole, it is this kind of music we cherish in the Karnāṭak tradition, that gets ultimate recognition from dedicated bodies like the Madras Music Academy.

At the same time, wild claims and conjectures on the subtle, un-analysable values, especially of *śruti* perception, indulged in by speakers and writers of varying degrees of competence in *Śāstra-sampradāya Saṅgīta*, has tended to widen the gulf between the thinking and feeling aspects of the totality of musical experience. This lecture-demonstration is an effort to bridge the gulf.

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[ILLUSTRATION BY SINGING]

Rāga Ābhôgi—*Ālāpana, svara-kalpana*, and *Ślôka* :*Yam brahmāchyuta*...(Praṇāma to the President, members of the Expert Committee and Management of the Music Academy, and *sahṛidaya-s*.)

Śruti-s, etymologically explained, are *heard* sounds, pitch intervals in the context of Indian music. They derive their origin from the *anāhata nāda*, the unstruck sound within. When the singer is in contact with his Self within, the *svara-s* that he articulates are shaped by these subtle intervals.

[DEMONSTRATION BY SINGING]

Rāga Tôḍi-*Ālāpana*, and *kṛiti Kaddanu vāriki*.

Pitch perception of the octave (*tāra shaḍja*), the fifth (*pañchama*) the fourth (*śuddha madhyama*) and the harmonic third (*antara gāndhāra*) come naturally to anyone who is not tone-deaf.

[DEMONSTRATION]

(Flageolet tones on the Mandara string of the tambūrā at points one-half, one-third, one-fourth and one-fifth of the string length.)

The interval between the *antara gāndhāru*. and the *pañchama* is familiar to us : It is the interval between the *ādhāra* (*shaḍja*) and the *sādhāraṇa gāndhāra*. The interval between the *madhyama* and the *pañchama* is also familiar to us : it is the whole-tone interval or the *chatuh-śruti* interval. Finally, the *triśśruti* interval and the *dviśśruti* interval are heard in the *Vedic* and *Loukic* chants respectively.

[DEMONSTRATION BY RECITATION]

The one-śruti interval, which does not produce a *svara* by itself, is seen in certain gamaka-s.(and as anusvara-s).

It is necessary however, that pitch values alone should not occupy our attention. Every svara has to be understood in terms of its three other attributes—*viz*. intensity, timbre, and duration.

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The operation of subtle *śruti* intervals can be felt only when the principles of *vādi-samvādi-anuvādi-vivādi* are followed, and the artistic dimension of rāga exposition is restored to it.

[ILLUSTRATION BY SINGING]

Rāga Madhyamāvati : Maṇgalam, a composition on Tyāgarāja.
(composer : "Śeshadāsa.")

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15
Music for Global Harmony

THOUGH many would readily agree that music is a universal language, a few still assert that the best music appeals only to the select few, and that it is never possible to transcend the barriers of systems, traditions, schools and coteries. It appears to me that the protagonists of this latter, elitist view have in mind the secondary and tertiary aspects of music appreciation. The universality of music, I think, refers to its elemental appeal, the ability to communicate through beauty of sound from heart to heart. The fundamental laws of music are the same everywhere, only their application varies. It is attachment to forms and formalities rather than to the essential spirit of music that makes one tradition unacceptable to another. We build walls around ourselves and seldom look at the sky which is common roof for all. This is so in organised religion, so also in social and cultural affairs.

In my endeavour to verify my basic proposition of universality in the elemental sphere, I have been concerning myself with a movement for integrative music education, from

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grass roots to "sweet fruits". In this endeavour I have been observing life conditions and conducting experiments in the matter of musical communication in India and abroad. The results of the experiments and observations are significant. At the eleventh International Music Educators' Conference, held at Perth in Australia recently, it was heartening to note that for one proceeding from the essential, through the substantial to the formal, musical communication was not difficult to achieve even amongst strange audiences. In the words of a music critic :

> "It was an enthralling experience for the audience, consisting of top educators, children, parents, and even laymen and women."

The problem of communication failure in the matter of music is really part of the general problem of disintegration of man, brought about by partitive schooling of the mind, at home, in school and in society. The first mistake lies in the absurd acceptance of the claim of material sciences to comprise the whole range of knowledge. Science means inquiry, and it employs the analytical processes of the mind. The other important part of the mind which employs *feeling* processes are dismissed as "subjective" and given a subservient position, But any experience is—has to be—total. If at all, it is artistic experience which can give us insights into the totality of reality. For, every art has science as its infrastructure. It is, therefore, science-*plus*.

The balance in favour of teaching the arts, from the Nursery onwards must be restored if humanity is to progress harmoniously. Music being the "mother of the arts", will naturally find a central place. A total change in educational goals is called for. Commenting on the present-day conditions, Harold Taylor says :

> "The deepest criticism which can be made of the present system of teacher education is that it does not touch the life of its students, it does not arouse in them a delight in what they are doing, it does not engage them in action through which their own lives may be fulfilled. Its general effect is to tame their intellectual impulses and to fit them for duties in a school system."

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He therefore calls for :

"a radical reform of the whole style of instruction in the colleges and universities with drastic revision in the academic system, from lectures to credits to grades, in order to free the student to do his own learning. The best way to learn how to teach is to *how to live*, fully, generously and sensitively; you learn to teach in the same way you learn to live—by invoiving yourself deeply in the thing itself."

Musical experience, with its sensitive perception of beauty of sound is closely allied to moral experience of goodness. These two on the one side are supplemented by science and philosophy on the other. Religion is the outer form of the functioning of the spirit, and it is but natural that different places and times have laid emphasis on some outer aspect or other. The essence of all religions, however, deals with suggestions for integral growth of consciousness nourished by truthfulness and kindness. Jesus Christ taught by his teaching and by his own life that the spirit of God is Love and that it lives in every man. As this word "love" has, over the centuries, acquired restricted meanings we shall use the word kindness (and consideration for others) in its place. Mohammad also lived for the same purpose :

"(Society) must live under laws
That would guide their everyday life,
Based on eternal principles
Of righteousness and fair dealing
Cleanliness and sobriety,
Honesty and helpfulness,
One to another,—yet shaped
Into concrete forms to suit
Times and circumstances,
And the varying needs
Of average men and women."

In the Indian tradition, the philosophy of *sat-chit-ānanda* is well known. Aesthetic delight, especially of music, derives its source from the *ānanda* aspect of the essential nature of spirit. Its aim is to return to *ānanda*. I translate *ānanda* as

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"joy" which is not to be confused with pleasure or even happiness. Pleasure is more sense-based, and happiness more mind-based. Joy, however, is the essence of our Being, which informs both happiness and pleasure. *Ānanda* or joy is relatively unconditioned and as it progresses deeper into oneself, reaches states of *Brahmānanda* and *Paramānanda*, which terms may be translated as beautitude and bliss.

Is it difficult to communicate with the inner-most spirit of our Being ? I submit, it is not. Let us look at the children in any part of the world. Relatively to the adult, they are pictures of joy. They are more harmonious with their compeers. Even when they quarrel, they make up quickly. They do not carry vendetta. They are full of life and activity. They are sensitive to the sounds and sights of nature. If superior wisdom lies in finding joy within onself, of being happy and sharing the happiness with others, the child is certainly superior to the adult. We speak of the intellectual and emotional development of the child. But in such a case are we not thinking of making the child conform to the patterns of behaviour laid down by warring adults, warring within oneself and with others ?

In the name of success, do we not teach the child to compete and not cooperate with the others in its circle ? Should we not stop to think where competition has led us even in the field of sports ? Is there not a better way of canalising the competitive spirit in the growing child ? Music, I submit, can and does provide a better educational alternative. Many, many worthwhile ideas for personal conduct and growth in harmony with the environment can be enshrined in simple recitations and songs such as this :

There is always a better way.
Competition helps.
But.....
Who is my best competitor ?
Oh—I know.
Myself of yesterday—
In thought, word and deed
... ...
Day by day in every way,

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In every way,
I will be
Better and better and better.
So help me joy,
So help me joy,
Jo.....y !

It must be noted that this is not a mere wishful thinking or auto-suggestion that the child is advised to indulge in. It is suggestion for positive resolve, a call for action.

It is essential to evolve and develop a system of integrative music education based on universality of the language of music for childern and later for others. Such integrative music should have simplicity and harmony as its cornerstones and it should consist of recitations and songs in the languages and dialects of the world, the essence of ideas however, being the same—that of self-improvement, discipline and joy.

It is my conviction that music could yet be a path towards global harmony.

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16
Concept of Man in Music

THERE is a golden thread of unity running through the music of all nations. *Rasa*, the delectability of art, flows from the inner recesses of the heart like water welling up from the deeper layers of the Earth. Genuine art comes from living in depth.

As of life, so of art passion is the precursor. To the extent that art springs from passion, it elevates the spirit. To the extent that passion is rooted in peace, it ennobles the soul.

Love of art is the passion for the deep impersonal peace within us all. It is a passion shared by all Creation. There is a Nursery rhyme in Tamil : a humble creature forgets his name and wanders far to know. Finally he discovers, and exclaims, "*Ānanda*, Bliss is my home, *Ananta*, Infinite is my name !". This is really the story of every creature in God's Creation.

If we look *out* for a *view* of things, we must look *in* for an *understanding* of them. Music is a mirror of man, that at once lets one to see and understand oneself. It is a delight available to each one of us, but the mind interferes with its

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conditioned responses. To be freed of mental conditioning is *Vai-kuṇṭha*.

In the Indian tradition epitomised by the devotional music of several centuries, man sees himself as *Ānanda*, a drop from the mighty ocean of *Paramānanda*, going through an endless cycle of several lives, like water passing through clouds and flowing through rivulets.

The unattached enjoyment of the process as part of the cosmic *Līlā* transmutes *Bhāva* into *Rasa*. And all *rasa-s* finally flow into that one *Mahārasa* that is *Śānta*.

हरिः ओ३म् तत्सत्

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Appendix

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Tyaga Bharati Songs

Hindi

गीत—१

ला लल ला लल ला लल ला ला
ल ल ला ल ल ला ला—
नीलल बालल गोलल गूलल,
गूलल गोला गाओ, गाओ।

गीत—२

हम बनाएँ गोला, गोला, गोला
हाथ पकड़ लें——और
फैलें, फैलें, फैलें,——अब
हाथ छोड़ दें——देखो
सुन्दर गोला।
बीच में हैं 'आण्टी जी'
मेरे पास हैं, तेरे पास हैं, सबके पास हैं॥

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गीत—३

हैया हैया है या है या, हय हॉय ।
जैया जैया जै या जै या जय जॉय ।

गीत—४

किक्किक् किक्की, किक्किक् किक्की,
किक्की कहती चिड़िया ।
काका काका काका काका देखो कहता कौवा ।
मोहित होकर हम सुनते हैं, उठकर रोज सवेरे
इन के बिना तो हम सब का मन, घिसकर छोटा
हो जाता है ।

गीत—५

गिर्रं ऐसे फिरता लट्टू
बिर्रं ऐसे चलती मोटर
बुर्रं ऐसे उड़ता एरोप्लेन
र्रं र्रं र्रं र्रं हम गाते हैं···
र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं र्रं

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गीत—६

हिरन देखो, हो हिरन देखो,
मीन देखो, हे मीन देखो,
हिरन-से कूदें, मछली-से चमकें।
मोर देखो, मोर नाच देखो,
कूक सुन लो, कोयल कूक सुन लो,
मोर-से नाचें, कोयल-से गावें।
तोता देखो, हरा तोता देखो,
गिलहरी देखो, भोली देखो,
तोते-से चहकें पर न डरेंगे।
गावें, नाचें, खेलें, कूदें,
डर नहीं मानें, प्रभु के शरण हैं।

गीत—७

बन्दर ।̇ ।̇ ।̇ बन्दर
अन्दर बन्दर बाहर बन्दर
दुनियां बन्दर है, देखो।
अन्दर सुन्दर, बाहर सुन्दर
दुनिया सुन्दर है देखो।
अन्दर मन्दिर बाहर मन्दिर,
दोनों मन्दिर हैं, जग में।
जहां सत्य है, वहां प्रभू है,
जहां दया है, वहां प्रभू है।
अन्दर मन्दिर बाहर मन्दिर
दोनों मन्दिर हैं, जग में॥
अन्दर·····हैं॥

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गीत—८

भालू·····भालू·····भालू
देखो भालू, देखो भालू
आओ शीलू आओ रे।
बीज बोता भालू ऊ ऊ···
खेत सींचें भालू ऊ ऊ···। देखो भालू···
धान काटे भालू ऊ ऊ···
शहद पीता भालू ऊ ऊ···। देखो भालू···
गाड़ी खींचे भालू ऊ ऊ···
करे सवारी भालू ऊ ऊ···। देखो भालू···
गुपचुप भालू हाथ चलाता पैर चलाता
छोटा भालू, नन्हा भालू, नीला भालू, पीला भालू
देखो भालू देखो भालू आओ शीलू आओ रे
रे···रे···रे···रे···रे···

गीत—९

छुक् छुक् छुक् छुक्
छुक् छुक् छुक् छुक्
छुक् छुक् गाड़ी चूहा गाड़ी, चूहे जिसमें चार जुते
मुर्गा मुर्गी बैठ चले,
शोभी से है कुट्टी उनकी,
सबक सिखाने जाते हैं ···
पाठ पढ़ाने जाते हैं···
ध नि स रि ग म पा म ग रि स नि ध पा
गाते जाते हैं,

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छुक् छुक्—सवार चलते हैं
हम सब शावाश देते हैं।
करो सवारी आओ आओ,
ठीक करेंगे शोभी को,
नहीं किसी को देती है कुछ,
ऐसी लोभी शोभी है।

छुक् छुक् छुक् छुक्
छुक् छुक् छुक् छुक्·····
आ चढ़ी है बिल्ली, आ चढ़ी है बत्तख,
आ चढ़ा है कांटा, आ चढ़ा है बट्टा।
गाते-गाते आए हैं सब,
शोभी के घर जा पहुंचे,
नाच कूद कर उतरे हैं तब,
शोभी घर पे नहीं मिली।
अच्छा, बिल्ली! चूल्हे में छिप,
अच्छा, बत्तख! पानी में छिप,
अच्छा, कांटे! गद्दे में छिप,
अच्छा, बट्टे! बैठ झरोखे।
चूहा गाड़ी जाय छिपायी,
मुर्गे ने एक झाड़ी में।
मुर्गा मुर्गी जा बैठे फिर
शोभी के घर की छत पे॥

शोभी आ गई, लो लोभी आ गई
खिचड़ी पकाने को, सिगड़ी जलाने को
राख उड़ाती हंस दी बिल्ली,
जल उछालती बत्तख निकली,
खुट् से कांटा चुभा पीठ में,
गद्दे पर जा लेटी।
पट् से बट्टा गिरा तोंद पे,
शोभी अब तो घबराई·····
ध नि स रि ग म पा, म ग रि स नि ध पा

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छुक् छुक् छुक् छुक्, छुक् छुक् छुक् छुक्
गाते जाते हैं, छुक् छुक्
सवार चलते हैं हम सब
शाबाश देते हैं।
करो सवारी आओ,
ठीक किया है शोभी को,
पाठ पढ़ाया लोभी को।
किस ने ? किस ने ? मैंने, तूने,
तूने मैंने। काटा पत्ता,
तूना कत्ता।
धीं धीं धा गक् तूना कत्ता
धीं गक् धी ना। धीं···धीं···धीं

गीत—१०

आनन्द हो, हो आनन्द। गीत सुनाओ देखो चन्द ॥
जंगल गिरि और नदी में नन्द। सागर बादल नभ में नन्द॥
जल में नन्द थल में नन्द। थल में नन्द मन में नन्द ॥
मन में नन्द घर में नन्द। घर में नन्द गांव में नन्द ॥
गांव में नन्द नगर में नन्द। सब के नन्द लोकानन्द ॥
लोकानन्द हैं परमानन्द। आनन्द हो परमानन्द हो ॥

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Tamil*

(ऍ, ऑ : short vowels; ळ : l)

बाल प्रास
Nursery Rhyme

1

तीन ताल
Rhythm of Four

ढम् ढम् ढमारम्
भम् भम् मोट्टार हार्न्
झम् झम् सारट्टु
जिल् जिल् जिलेबी

"Ḍham, Ḍham", the drum !
"Bham, Bham", the horn !
"Jham, Jham", the horse-carriage !
"Jhil, Jhil" '—' *Jilēbīīī* !

* For complete list, see *Tyaga Bharati Songs for Children* (Indian Music Journal Vol. XII).

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तमाशा
Sheer Fun

2

तिस्र गति
Rhythm of Three

टटट् टटट् टाट टट्ट्... ... ...
ढमाल् ढुमील् डबार् डुवीर्, कमान् वलून वेडियैप्पार्
उमा अदो ऊदुराळ् रमा इदो रेण्डु पार्
गुमानिङ्मा गैस बलून, तमाशम्मा ताने पोम्
विमानम् पोल् तोणुमे, समानमे इल्लैये

Ṭaṭaṭ ṭaṭaṭ ṭāṭa ṭaṭṭ, ṭaṭaṭ ṭaṭaṭ ṭāṭa ṭaṭṭ
"Ḍhamāl", "ḍhumīl", "ḍabār", "ḍubir",
Come on, see the balloon burst ! (ṭaṭaṭ.....)

Umā blows it there,
Ramā ! See it's two here ! (ṭaṭaṭ .....)

Good morning, Ma ! Gas balloon !
How nice ! It flies by itself ! (ṭaṭaṭ.....)

It looks like the aeroplane,
There is no equal to it ! (ṭaṭaṭ.....)

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चंचलता 3 तीन ताल
Activity Rhythm of Four

ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ऱ्ऱ्ऱ्
ऱ्ऱ्ऱ् ऱ्ऱ्ऱ् ... ...

गिर्र्र् एण्ड्र् शुट्र्दु पम्बरं, विर्र्र् एण्ड्र् ओडुदु मोट्टार् ।
बुर्र्र् एण्ड्र्प रक्कुदेरोप्लेन् र्र्र्र् र्र्र्र् एन्बों याम् ।।
शुट्रिप् परन्दु ओडुवों आडुवों सुहमे तूङ्गिये ळुन्दुप डिप्पोम् ।
वेट्टिप्पोळुदे पोक्कों याम्, वीरं येङ्गळ् तन्मैयाम् ।।
धीरम् येन्बदु तन्नलमिन्मै, ईरम् येन्बदु नेञ्जत्तण्मै ।
सारम् येन्वदु आण्डवन् तन्मै, शेषदासन् शोल्वदु उण्मै ।।

"*Girrr*", whirls the top, "*Virrr*", runs the car,
"*Burrr*", flies the aeroplane ; "*Rrrr*", we shall say.

We shall hop and run about, dance and play ;
And, after sound sleep, wake up and study.
We shall never waste a minute.
Valour is of our nature.

Heroism means unselfishness,
Moisture should be of the heart,
The sap of things of God—
Verily, Śēshadāsa is right.

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काम चोरी नहीं | 4 | तीन ताल
Shirk Not | | Rhythm of Four

डिमिक्कि, डिमिक्कि, डिमिक्कि—नाट्टै
अमुक्कि, अमुक्कि अमुक्कि वरुगुदु (डिमिक्कि)

१. उळविले डिमक्कि, उण्मैयिल् डिमिक्कि
नेशविले डिमिक्कि, नेर्मैयिल् डिमिक्कि (डिमिक्कि)

२. वीट्टिले डिमिक्कि, वेळियिले डिमिक्कि
पाट्टिले डिमिक्कि, पडिप्पिले डिमिक्कि (डिमिक्कि)

३. डिमिक्कि अडियोम् याम् (बालर्)—उण्मै
उळैप्पू शेळिप्पु एमदे याहुम्

Shirking, shirking, shirking—
It's stifling, it's stifling, it's stifling the nation.

1. Shirking at the plough, shirking veracity,
Shirking at the loom, shirking integrity.

2. Shirking at home, shirking abroad.
Shirking song, shirking study.

3. Shirk we shall not, we children, shirk we shall not ;
We shall work in truth, and prosperity shall be ours.

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डेलियाप्यार्तिया एत्तनै नेत्तिया-
यिरुक्कुदु पार् नित्तिया वा ।।
कालियान नेन्नजं कळिप्पुडने आडुदु ।
मालि नल्ल मालि मामायनवन् मालि ।। (डेलिया)
एत्तनै वन्नङ्गळ् एत्तनै रूपङ्गळ्
एत्तनै वगैगळ् विचित्रं इर्णन्ददु ।
अत्तनै ओट्रुमै आण्डवन् कट्टळै
मट्रवै एमाट्रम् मयङ्गादे पाप्पा ।। (डेलिया)

The Dahlia ! Look, how beautiful !
O Nitya ! Come and see !

Emptied, the mind dances with joy.
The gardener is good, verily the great Magician !

Colours how many ! Shapes how many !
Varieties how many ! The wonder of their unity !
That much unity is the Lord's command ;
Other notions are fraud, don't be misled, child !

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सौन्दर्य
Beauty

6

तिस्र गति
Rhythm of Three

वन्नक्किळि उन्नळहु एन्नदिनाले
अन्नैयोडि णङ्गिनलम् पेट्रदिनाले
वन्न मयिल् उन्नडनम् ऐन्नदिनाले
मिन्नुमामळै मुहिलैक्कण्ड दिनाले
कोकिलमे उन्निशैयुम् एन्नदिनाले
कोदिलादु नादनोड़िशैन्द दिनाले

Tell me Parrot, how do you get your beauty ?
"It's simple ; I live in harmony with Mother !"
Tell me, Peacock, what makes you dance ?
"Cause I have seen the Flashing Cloud of Rain !"
"Tell me, Cuckoo, what makes you sing ?
"Pure of heart, I live in tune with the Lord !"

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खेलना — 7 — तिस्र गति
Play — Rhythm of Three

१. मानैप्पार्त्तिया पुळ्ळि मानैप्पार्त्तिया ।
मीनैप्पार्त्तिया तङ्ग मीनैप्पार्त्तिया ।
मानैप्पोल तुळ्ळुवों मीनैपोल मिन्नुवोम् ।।

२. मयिल् पार्त्तिया आडुं मयिल् पार्त्तिया ।
कुयिल् केट्टिया पाडुं कुयिल् केट्टिया ।
मयिलैप्पोल आडुवों कुयिलैप्पोल पाडुवोम् ।।

३. किळियैप्पार्त्तिया पच्चैकिकळियैप्पार्त्तिया ।
अणिलैप्पार्त्तिया पावं अणिलैप्पार्त्तिया ।
किळियैप्पोल कोञ्जुवों अणिलैप्पोल अञ्जिडोम् ।।

४. आडुवों पाडुवों तुळ्ळि विळैयाडुवोम् ।।
अप्पंरुक्कु अञ्जिड़ों आण्डवनै नम्बुवोम् ।।

1. Did you see the deer—the spotted deer ?
Did you see the fish—the golden fish ?
Come, let us spring like the deer and shine like the fish.

2. Did you see the peacock—the dancing peacock ?
Did you hear the cuckoo—the singing cuckoo ?
Come, let us dance like the peacock and sing like the cuckoo.

3. Did you see the parrot—the green parrot ?
Did you see the squirrel—poor, timid squirrel ?
Come, let us chirrup like the parrot, and fear not like the squirrel.

4. We shall sing and dance and spring and play.
The bully we shall fear not; we trust in God.

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स्नेह
Friendship

8

तीन ताल
Rhythm of Four

वात्ते वा वा कोळी वा वा।
वेङ्गायवडै तरुवेन् वा वा ।।

किळिये वा वा कुयिले वा वा ।
किण्णत्तिल् पाल तरुवेन् वा वा ।। (वात्ते)

पल्लुरोयुङ्गो मुहङ्गलुवुङ्गो ।
पालोडु पळन्दारेन् वाङ्गो ।।
मेल्ल मेल्लवे वेडिक्कैयाह ।
एल्लामे पडित्तिडलां वाङ्गो ।। (वात्ते)

Come duck, come hen !
I shall give you onion-*Vaḍai*.

Come parrot ! come cuckoo !
I shall give you milk in a cup.

Clean your mouth and wash your face,
I shall give you fruits besides milk.
Gradually and playfully,
We shall learn everything, Come !

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खेल और पढना 9 तीन ताल
Play and Study Rhythm of Four

किक्किक्किक्किक्किक्की येन्ड्रु शोल्लुदु पार् कुरुवि
का का का का का का वेन्ड्रु शोल्लुदु पार् काक्कै ।
शोक्किच्चोक्कि निन्ड्रु केट्पों वालर् कालै वेळै
मक्किप्पों इवै यिल्लामल् एङ्गळ् नल्ल मूळै ।।
वेळ्ळि मुळैक्कुन्दरुणं केट्टुप्पिन् पडिप्पोम्
पळ्ळि शेन्ड्रु ओदिप्पिन्नर् मालैय्यिल् कळिप्पोम्
तुळ्ळित्तुळ्ळि ओडुं मानैक्कण्डु आन्दिप्पोम्
अळ्ळि अळ्ळित्तुम्बिक्कैयाल् उण्णुं यानै काण्बोम्
कोलं पोडुवोमे मावित् कुरुवि एरुम्बुक्काम्
नीलं पोडुवोमे वेळ्ळैच्चट्टै तुणिहळुक्काम् ।
शीलं एङ्गल् शेल्वं तङ्गं अदन् पिरहेयाम्
वेलन एम्मैक्कात्तरुळ्वान शेषदासन् शोल्लाम् ।।

Hark ! 'Kikkik Kikkik Kikki,' says the sparrow.
Listen ! 'Kā Kā Kā Kā Kā Kā,' says the crow.
Enchanted, we shall listen to these in the morning.
Without these, our good brains will atrophy.

We shall rise with the Venus, listen to Nature, and read,
Go to school and then play in the evening.
We shall enjoy the sights of frolicking deer
And the elephant that eats with its trunk.

We shall decorate the floor with rice flour
That's food for sparrows and ants ;
We shall wash and 'blue' our white clothes.
Character and conduct our primary wealth,
Gold shall come but next.
The Lord's grace will protect us, we say with Śeshadāsa.

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रानी का नाच **10** **तीन ताल**
The Queen's Dance **Rhythm of Four**

रोजा च्चेडियोरु राणी—अवळ्
नाट्टियमाडुं बाणी (रोजा)

राजावे एन्नळहैप्पार्
शैहै पार् पारेन्बाळ् (रोजा)

मन्दमारुतं नट्टुवाङ्गमवळ
मुहवावङ्गळ् पार् पार् (रोजा)

तातै ततते तधींत तैतक
तत्त लाङ्गु तै तकधिमि तक झणु (रोजा)

Look ! The *Rāṇi* ! The Rose plant !
See the style of her dance !

"Look, *Rājā*, look at my beauty,
Look at my hand-gestures, look !" says she.

Under the direction of Gentle Breeze she dances,
Look at the expression of her face, look !

Tātai Tatatai Tadhīmta Taitaka
Tatta-ḷāṅgu-tai Taka-dhimi-taka-jhaṇu (Look !)

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तेरु वरुदु तेरु वरुदु दैववलियिले में-
डेरि वरुदु मेन्मै वरुदु वडम्बिडिवा नी ।
आडि वरुदु आडि वरुदु अन्नु वळि यिले आ-
नान्दमोडु शन्दम् वरुदु वडम्विडिवा नी ।।

पाडि वरुदु पाडि वरुदु पण्डु पेरुगवे पा-
लोडु तेनिणैन्दु वरुदु वडम्विडि वा नी ।
ओडि वरुदु ओडि वरुदु उण्मै ओंगवे ओं-
कार शक्ति काक्क वरुदु वडम्बिडिवा नी ।

तेडि वरुदु तेडि वरुदु त्याग भारती—देव
वाळ्वुम वरुदु वळमुम् वरुदु वडम्बिडि वा नी ।।

Here comes the chariot,
Here comes the chariot,
With divine strength
Uphill comes the Glory,
Come, you, come pull with us.

It comes dancing, it come dancing
On the path of Love
With joy comes the rhyme
Come you, come pull with us.

It comes singing, it comes singing
Graciousness overflows,
Milk and honey flow together,
Come you, come pull with us.

It comes running, it comes running,
Glorifying Truth,
Powerful are the paeans of praise
Come, you, come, pull with us.

It comes searching, it comes searching,
Tyāga - Bhārati,
It brings heavenly peace and plenty
Come, you, come pull with us.

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पाट्टि नल्ल पाट्टि, नूल् नूट्टु वन्द पाट्टे
मक्कळिल्लाप्पाट्टि, आनाल् मूळैयुळ्ळ पाट्टि पाट्टि (पाट्टि)
केट्टिडु अवळ् कदैयै नोक्किडु अवल् मदियै
पोक्किडु भयम् अवळ् पोल् नाटिडु नी नल्लरिवु (पाटि)

चतुरस्रलय (Rhythm of Four)

ओरुनाळ् इरविल् तिरुडन् वन्दान्
ओट्टिन् मेले ओळिन्दिरुन्दान्
तरुणम् पार्त्तुं इरङ्गिडवे तनियाय् अङ्गे अमर्न्दिरुन्दान्
करुमुरु एन्ड्रदु ओट्टिन्मेल् कळ्ळन् कालै नहर्त्तिडवे
अरुमैप्पाट्टि अरिन्दुकोण्डाळ् मदियाल् वेल्ल एण्णम् कोण्डाळ्

लय-धारा (Flowing Rhythm)

यारडा कण्णा, ओलिकेळडा कण्णा
परण्मेलडा कण्णा एलितानडा कण्णा
तडि कोण्डुवा कण्णा अडि पोडडा कण्णा
कण्णा, कण्णा, कण्णा

चतुरस्रलय (Rhythm of Four)

केट्टान् कळ्ळन् कलङ्गिनने, कोट्टान् पोले पाटियैप्पार्
मेट्टु त्तेरुवुक्कण्णनुमिङ्गे पाट्टिक्कुत्तुणैयाय् इरुक्किराने
एन्ड्रे एण्णि इरङ्गिनने, पिळैत्तोम् ऐन्ड्रे ओडिनने
नन्ड्रे अरिवाय् नीदि इदै निन्ड्रे तुणिवाय् नन्मैयिले (पाट्टि)

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"Granny" was a nice old woman. She did spinning.
She hadn't her children with her, but she had brains.

Hear her story, note her cleverness,
Banish fear like her, and and stay well in wisdom.

One night a burglar came and lurked on the roof ;
Biding his time to get in, he was sitting there alone.

The burglar's feet when moved, made a "*karu-karu*" noise.
Granny understood, and resolved to win by her brain.

"Hey, Kaṇṇā Listen to the noise, Kaṇṇā,
"On the loft, Kaṇṇā, is a rat Kaṇṇā,
"Bring the cudgel, Kaṇṇā, and beat it well, Kaṇṇā,
"Kaṇṇā, Kaṇṇā, Kaṇṇā !"

This the burglar heard, and winced ; thought he :
"Look at this old hag awake like an owl !
"And that Kaṇṇan of the High Road, he is here as her bodyguard !"
So thinking he got down and ran for dear life !

Learn then the moral well :
Be calm, act brave, do good.

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